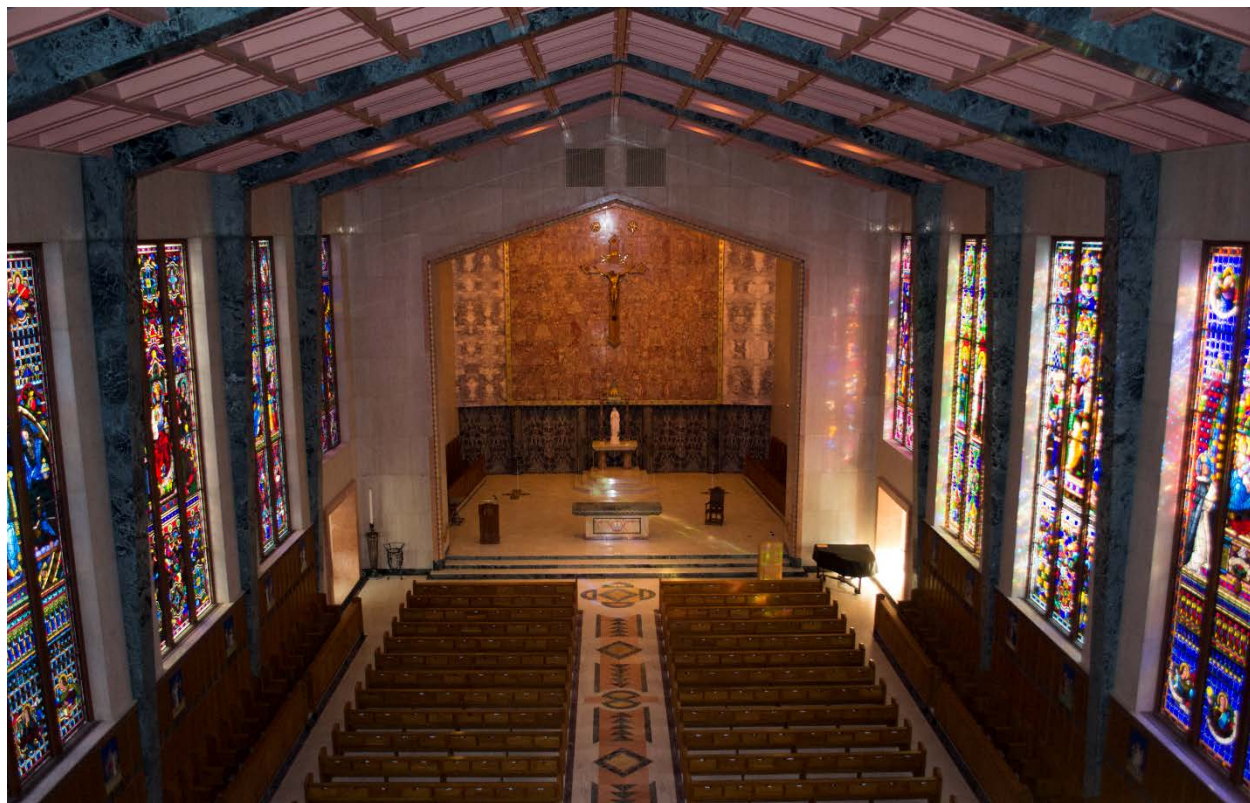


Immaculate Conception Chapel



The Congregation of the Sisters of St. Joseph in Canada Archives
2017



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Revised 2021

Published by the Congregation of the Sisters of St. Joseph in Canada. Printed by Capital Colour,
London, Ontario.

Immaculate Conception Chapel / Congregation of the Sisters of St. Joseph in Canada Archives. –
London, ON, 2017. 106 p.; 1 cm.

Preface

The idea for this booklet began when our Archivist, Mary Kosta attended a meeting regarding the future use of our former, Immaculate Conception Chapel at 1486 Richmond St., London, Ontario. Realizing the beauty and heritage of the stained glass, she began to search through our Archives with such diligence that the information took shape as a booklet. Then with the generous photographic assistance of her volunteer Susan Forsythe, the text took on a life of its own. Immense gratitude goes out to Mary and Susan for preserving our Congregational patrimony with this visual document.

Historically, stained glass has been a method of teaching about our faith, through symbols and the witness of wise and holy persons who have lived before us. These hallowed saints bear witness to the mystery of God in their own lives and thus encourage the present viewer to live into that mystery in their own age and manner.

Stained glass may serve as a means of catechesis and/or spiritual formation. Reference is made to the Sisters' present residence at 485 Windermere Rd. in London. There in the Chapel of Reservation one finds windows that convey the energy of unity and reconciliation: the foundational spirituality of the Sisters of St. Joseph. Life is all about right relationships with God, with one another, with all creation.

Each religious community strives to live out the plan revealed in Christ – the good news of God's reconciling love – that all may be one. We all do this through various works of ministry and through our prayer. Many of our works grow out of deep listening to the movement of the Spirit, through quiet prayer, and discerning conversation. Contemplative prayer occurs in many places, but with this booklet we wish to acknowledge the sacred space of Immaculate Conception Chapel. This text

acknowledges the material beauty and craftsmanship of artists and artisans, and the generosity of donors. What this document cannot express is the deep sense of holy mystery and presence of God that is realized in the sounds and movements of communal prayer, and in the silence of private prayer. The play of the sunlight and shadows on the surfaces of the chapel, the symbols depicted in the mosaic, the rich colours of the stained glass, the hallowed space that resonates years of communal prayer and song - these are only known through physical presence. May this booklet inspire the reader to visit one of the sacred spaces that are found in every village, town, city and country, paying homage to God who nudges our hearts anytime and anywhere, with beauty and delight.

- Sister Loretta Manzara, csj

Immaculate Conception Chapel

This booklet has been written to preserve a particular patrimony of the Sisters of St. Joseph in Canada. The description recognizes the beauty and skilled workmanship of the designers, builders, and artisans who contributed to the construction of Immaculate Conception Chapel at Mount St. Joseph, London.

The booklet focuses primarily on the stained glass features of the chapel, but will also introduce the reader to other artistic features within the chapel.

Since some of the stained glass windows have been relocated, the scope of this booklet expands to commentary about the Sisters' residence at 485 Windermere Road, London, Ontario, where the Sisters moved in 2007.

The Site

The Mount St. Joseph site has had three chapels within its boundaries. The first chapel, St. Anne's, was built by Elms and Son from Lloyd of Detroit plans in 1877, at the direction of Bishop Hellmuth, to serve the Hellmuth College for Young Ladies. It stood on a summit to the left of the



Hellmuth Ladies' College and St. Anne's Chapel (Archives)

driveway. It was named after Mrs. Anne Mills, the principal of the College. The Sisters of St. Joseph of the Diocese of London celebrated their first Mass in this chapel on the day they took possession of the Hellmuth College property, which happened to be on July 26, the Feast of St. Anne. This little chapel served as the summer chapel for the Sisters for a number of years.

The first reception ceremony for the Sisters of St. Joseph was held here on August 17, 1900, during which four Sisters received the habit. However, this chapel was not heated and tended to be damp.

Thus, in the winter months, the Sisters celebrated Mass in the former Hellmuth College building, which now housed the Mount St. Joseph Motherhouse and Orphanage. After the fire at the orphanage in 1925, St. Anne's chapel was demolished and its bricks used to repair the orphanage building.

The second chapel was also named St. Anne's at the request of Bishop McEvay, who laid the cornerstone

on June 11, 1908, just before leaving to become Archbishop of Toronto. It was built so that it could be



Mount St. Joseph Orphanage and Chapel (Archives)

entered from

the Motherhouse and Orphanage, or from the front through a stone porch.

It was consecrated by Archbishop McEvay on June 3rd, 1909. This chapel was demolished when the orphanage building was torn down in 1976.

The third chapel, Immaculate Conception, was consecrated by the Very Rev. V. H. Grespan on Wednesday, June 9, 1954, followed by a Solemn High Mass.

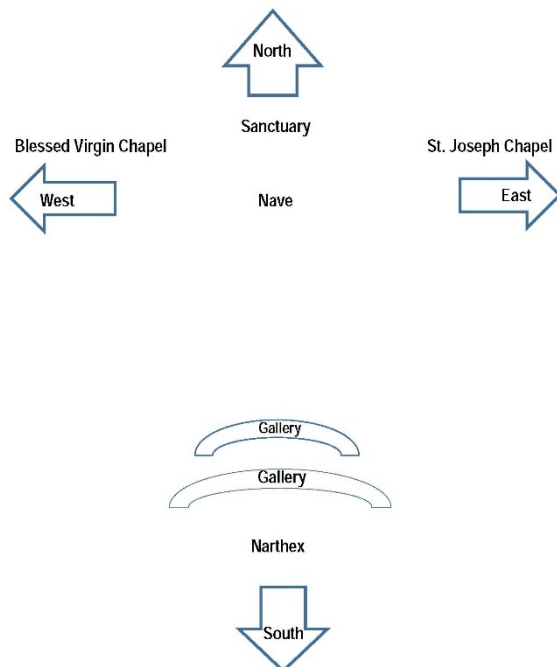


Immaculate Conception Chapel (Archives)

According to the *Chronicles*,

“To possible criticism of "luxury" in the new Motherhouse, Monsignor Mahoney agreed that the Chapel might plead guilty on that score. But, he added, "that's the Sisters of St. Joseph. They always give first place to God, convinced that nothing is too good for Him." As for the rest of their new home, "it's very plain," was his terse observation.”

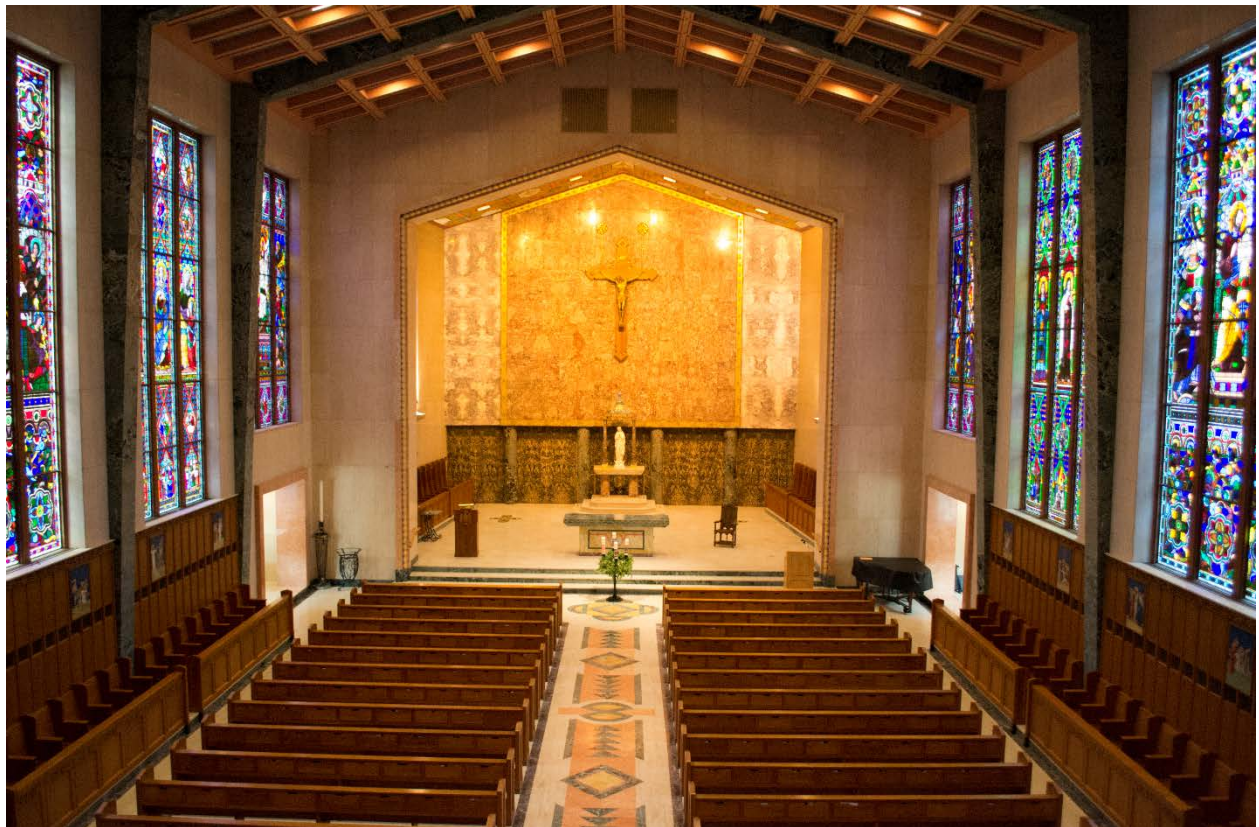
The Chapel Design



The Romanesque chapel is built in the perpendicular style with a cruciform design. It is a blend of traditional and modernistic style, described by Father Bradley, SJ, as “An example of traditionalism transfigured in which something of the old traditions are kept and combined with modern lines – utterly beautiful.” It was planned and designed by Mother Margaret Coughlin and the Sisters of St. Joseph along with Philip Carter Johnson. The architect was Peter Tillman of Watt and Tillman of London, Ontario.

The wheat and grapes motif which symbolizes the Eucharist can be found throughout the chapel on the border around the back wall, on all the wood carvings, doors, pews, wrought iron screen in the

sanctuary, and on the woodwork above the choir stalls (see p. 80 for example). Ten different kinds of marble are used in the chapel, all of which, along with the mosaics, came from Italy. Emile St. Aubin supervised the installation of the marble, and the contractors were T. Carli-Petrucci Ltd., both from Montreal. Mr. St. Aubin went to Italy and provided the U. Luisi Eredi Marble Company in Pietrasanta with the architectural plan and his own drawings for the colored inlaid designs in the floor and communion railing. All of the stained glass windows in the gallery, nave and sanctuary were made by the Guido Polloni company in Florence, Italy from glass procured in Florence and Venice. These windows were shipped to Canada over the period of time between 1953-1955, for a total cost of \$21,498 USD.



Immaculate Conception Chapel

Narthex

The main entrance to the chapel is at the south end. The entrance doors have tinted glass windows with wooden tracery that echoes the carved designs on the pews in the chapel, the sanctuary doors, the confessionals, and the pulpit. The confessionals and four holy water stoups (fonts) are located near the main door. At the beginning of both the east and west aisles there are shrines, both of which have mosaic icons designed by Emile St. Aubin of the Carli-Petrucci Company in Montreal, and manufactured in Italy. The shrine niches are framed with Rosa Corallo marble. On the east wall is a shrine with a painted icon of Jesus and Joseph. When the Sisters still used this chapel, a statue of the Infant of Prague rested on the shelf of this shrine. Devotion to the Infant of Prague began in 1628 when the statue was enthroned by the Carmelite Fathers in Prague. Since the French Revolution, the Sisters of St. Joseph have invoked the Infant of Prague for funding help. This shrine was donated by Mrs. Julia Brown. The shrine on the west wall contains a mosaic icon of Our Lady of Perpetual Help, framed with Carrara marble. It depicts the story of Jesus running to His mother, frightened by the vision of angels bearing symbols of the Passion. He is looking not at his mother, but at the cross and the spear. This shrine was donated by Mrs. Arnold Coughlin.

Galleries

There are two galleries in the chapel above the narthex. The third floor gallery has two rows of pews seating about eight people. This gallery was only used for devotional purposes.

The east side of the second floor gallery provides three rows of decorative choir pews on a tiered platform. The west side is an open area to accommodate space for Sisters who participated at Mass while using geri-beds and larger wheel chairs.

The Casavant two-manual organ console is located between the sections of the gallery. The organ pipes are hidden by a louvered façade. This organ was originally installed around 1930 at Sacred

Heart Convent on Dundas Street in London. It was a gift of Miss Mae Murray, who bequeathed \$10,000 to her sister, Sr. Ethelbert Murray. Part of this bequest was used to purchase the organ. When the organ was installed at Mount St. Joseph in November 1953, it was rebuilt and slightly enlarged. (See the appendix for the specifications of the organ.)



Casavant organ



Statue of St. Joseph (Archives)

A hand-carved statue of St. Joseph, a gift of Eileen Arnsby, sister of Sr. Callistus Arnsby, was originally on the face of the second floor gallery but was removed prior to the community moving to Windermere Road.

Facing north, on the second floor gallery, there is a stained glass window on the west wall of the gallery with four panels in three units divided by lead mullions. (See Figure 1 on the next page.) It depicts St. Gregory the Great (ca 540-604 AD), Pope and doctor of the church. He promoted the “Antiphonary,” a liturgical book for choirs, emphasized the chanting of church music, and founded the Schola Cantorum. He is shown wearing his pontifical robes and carrying a book and a staff with a double cross. His symbol is a dove which his deacon Peter saw whispering in his ear. This window was donated by Mr. W. A. Fuerth.

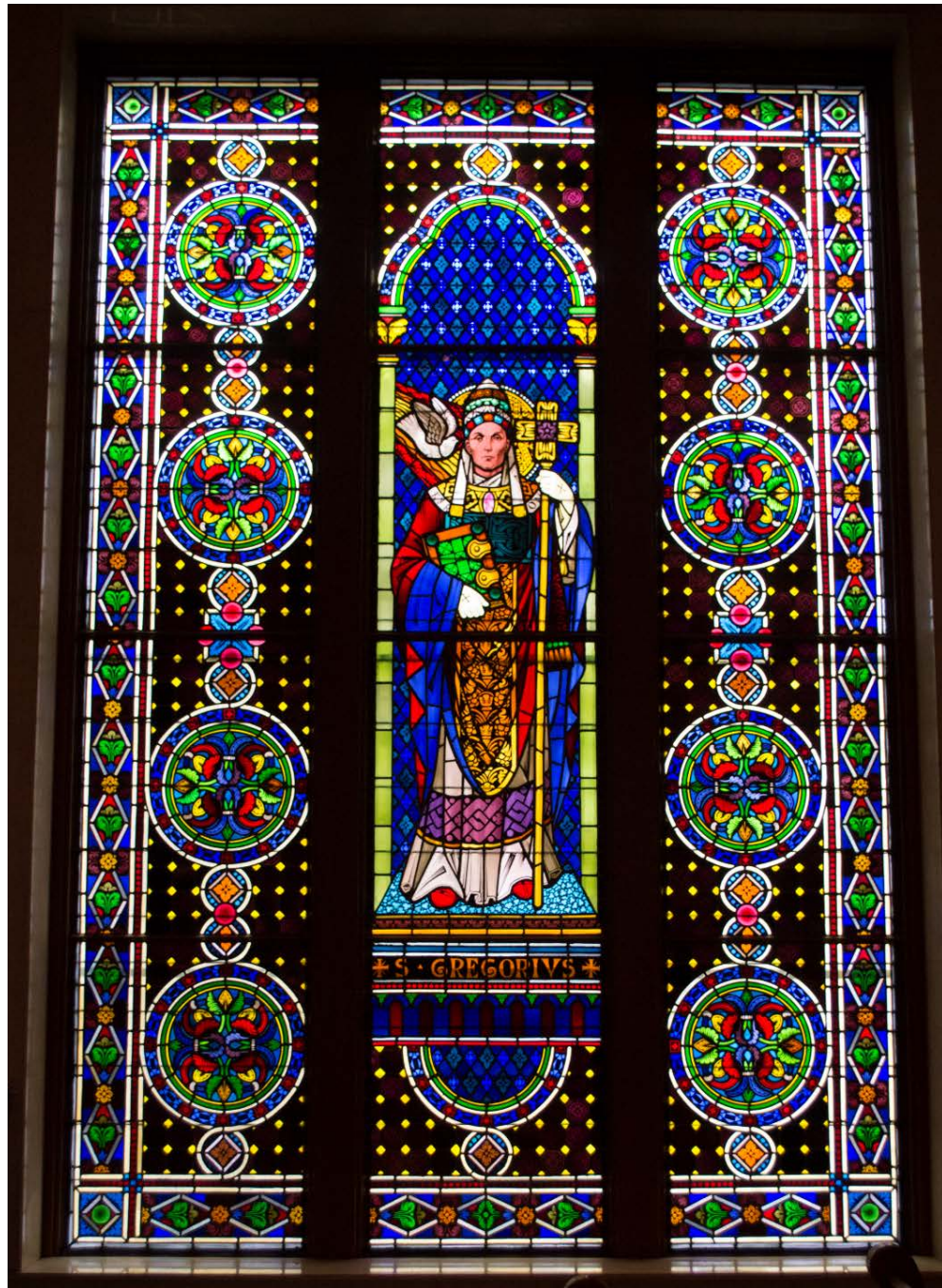


Figure 1 - St. Gregory Window

On the east wall of the second floor gallery, there is a stained glass window with four panels in three units divided by lead mullions. (See Figure 2 on the next page.) It portrays St. Cecilia, virgin and martyr. She holds the martyr's palm in her right hand, and, because she is the patron saint of music, organ pipes are visible in the background. This window was donated by Mr. and Mrs. Pocock Sr.

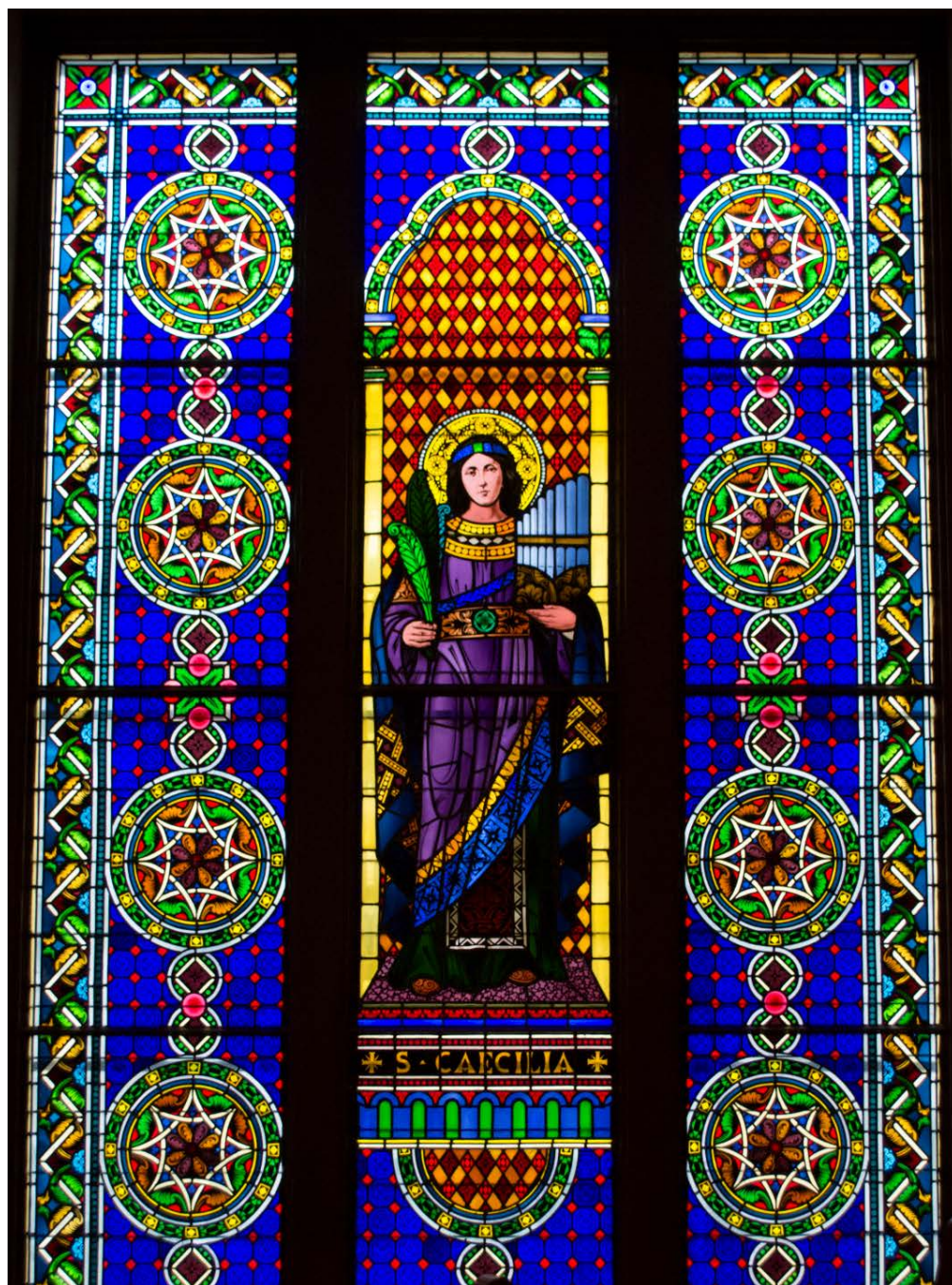


Figure 2 - St. Cecilia window

Nave



Immaculate Conception Chapel (Archives)

The walls of the nave are made of Roman Travertine marble, polished to a smooth, matte finish (hone-finished). The five arches are made of green St. Denis marble which encases structural steel beams. The floor was designed by Sr. Mary Agnes Smith. It is made of Roman Travertine marble with designs in light Sienna marble. Along both sides of the nave are the stations of the cross, made in Venice in mosaic and copied from the oil paintings of Martin Feuerstein which are located in St. Catherine's Church in Munich, Germany.



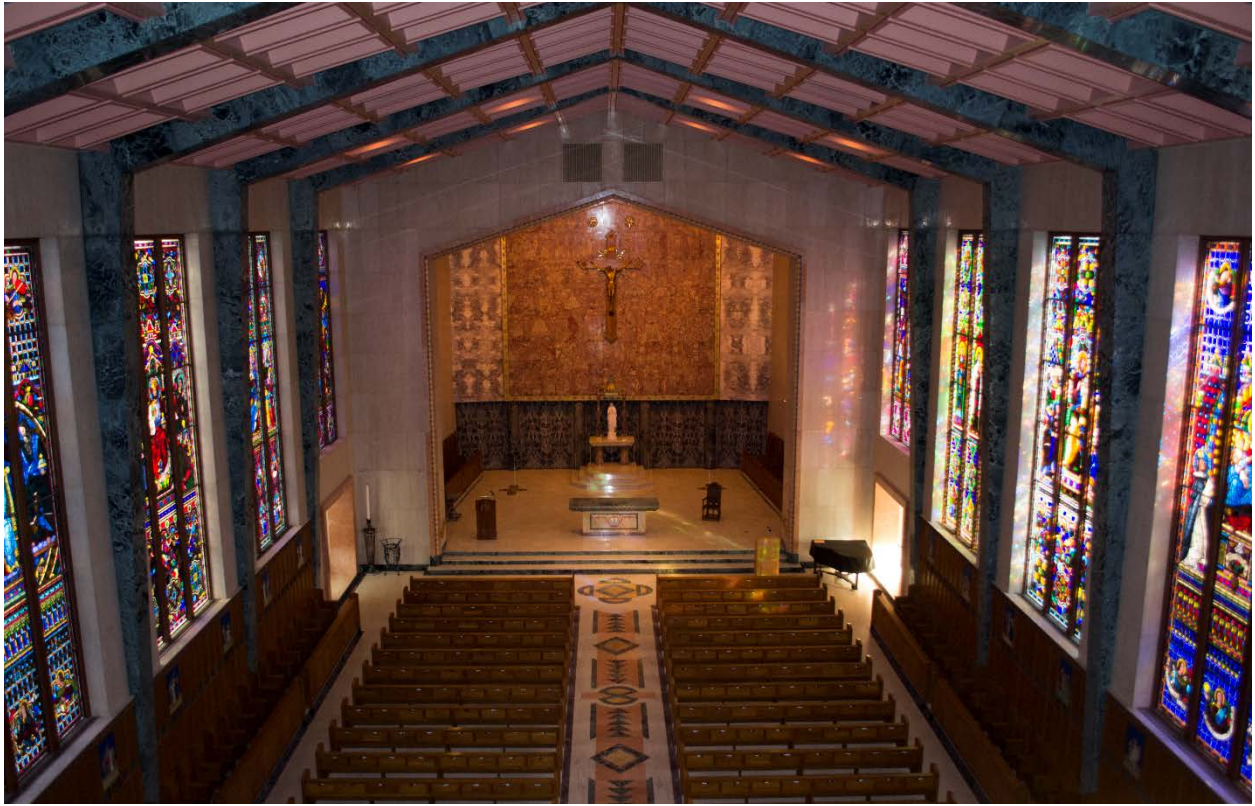
The coffered ceiling was built with steel forms which were plastered before being placed on the ceiling. There are transite panels which were painted by Italian craftsmen under the direction of Mr. Maglia of the Andrew R. Maglia Company of Detroit, and then screwed into place in the sunken recesses.

The pews, which were made of Canadian oak by Globe Furniture in Waterloo, Ontario, have kneelers and prayer book cabinets. They are decorated with ornate wood carving.



Choir stalls with kneelers, are found along the east and west walls of the nave. The seat of each choir bench lifts up, revealing another small kneeler, which makes it possible to kneel facing the sanctuary. Along the walls, under the stained glass windows, are carved wooden borders featuring the wheat and grapes motif.

Stained Glass in the Nave



All of the stained glass windows in the nave have three rectangular units separated by two vertical mullions, with six stained glass panels in each unit separated by horizontal steel T-bars. Full length figures can be seen in the central unit of each window. The windows were designed by Professor Rodolfo Fanfani.

Blessed Virgin Window

Facing north, the stained glass window on the west wall of the nave, closest to the transept, depicts the Blessed Virgin Mary (or Aurora) in the center, with her parents St. Joachim and St. Anne (see Figure 3 below).

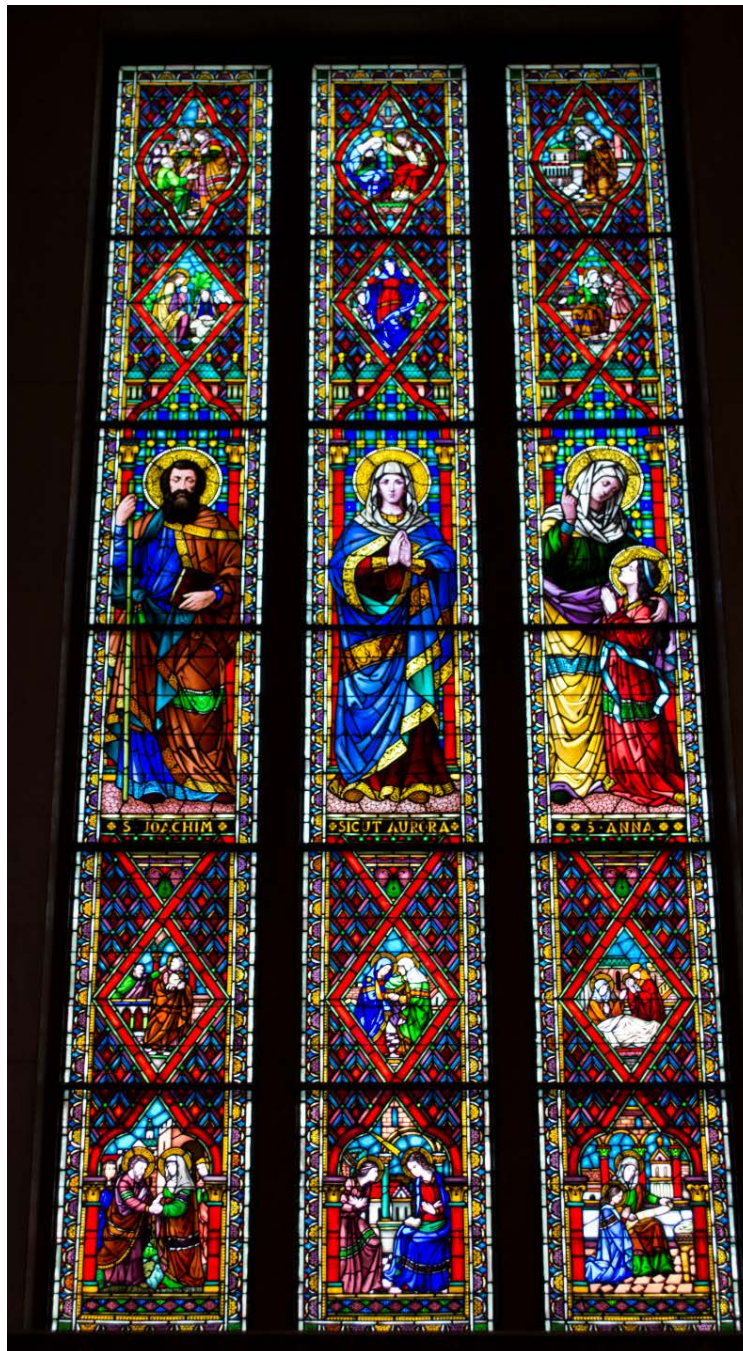
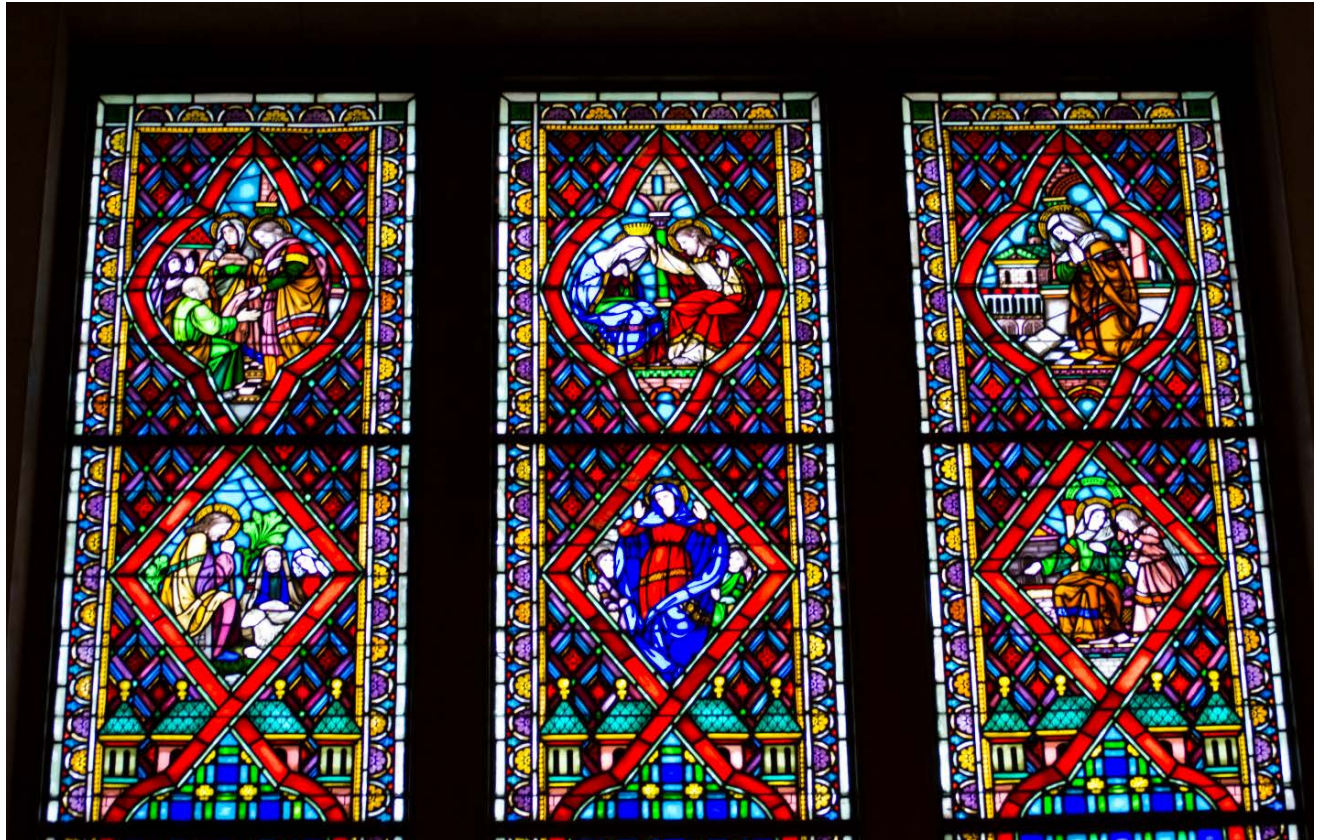


Figure 3 - Blessed Virgin window



Close-up view of Blessed Virgin window

The next page shows the window medallions, which reflect incidents in the lives of St. Joachim, the Blessed Virgin Mary, and St. Anne. Beginning in the upper right corner and going down, the first panel shows St. Anne praying in the temple; an angel announcing Mary's birth to St. Anne; the birth of Mary; and St. Anne teaching Mary. Next, in the center, working upward, we can see the Annunciation; the Visitation; the Assumption; and the Coronation. Finally, on the left, still working upward, we see the meeting of Joachim and Anne; an angel announcing the birth of Mary to Joachim; the birth of Mary; and Joachim and Anne bringing Mary to the temple. This window was donated by Sir Philip and Mrs. Pocock.



Christ the King Window

Moving south, the next stained glass window depicts Christ with angels (see Figure 4 below).

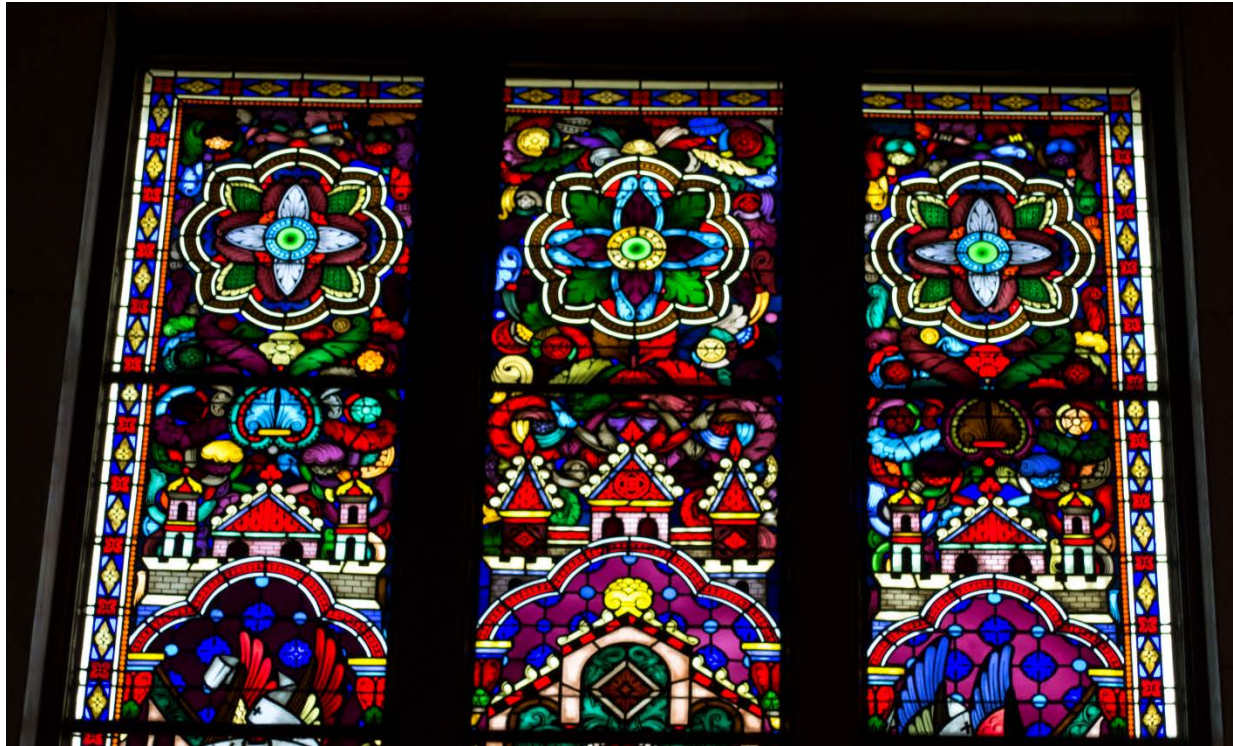


Figure 4 - Christ the King window

The human Christ wears a crown and the clothes of his priestly and royal rank. He is seated on a throne holding the earth in his hand, with four angels beside him, one holding a scepter and one a scroll bearing the Greek letters Alpha and Omega (“I am the beginning and the end.”) On the next page, the decorative medallions are shown. This window was donated by Mr. E. Sparr.



Close-up view of Christ the King window



Coronation Window

Continuing south on the west side of the chapel, we find a stained glass window depicting the coronation of the Blessed Virgin Mary (see Figure 5 below).

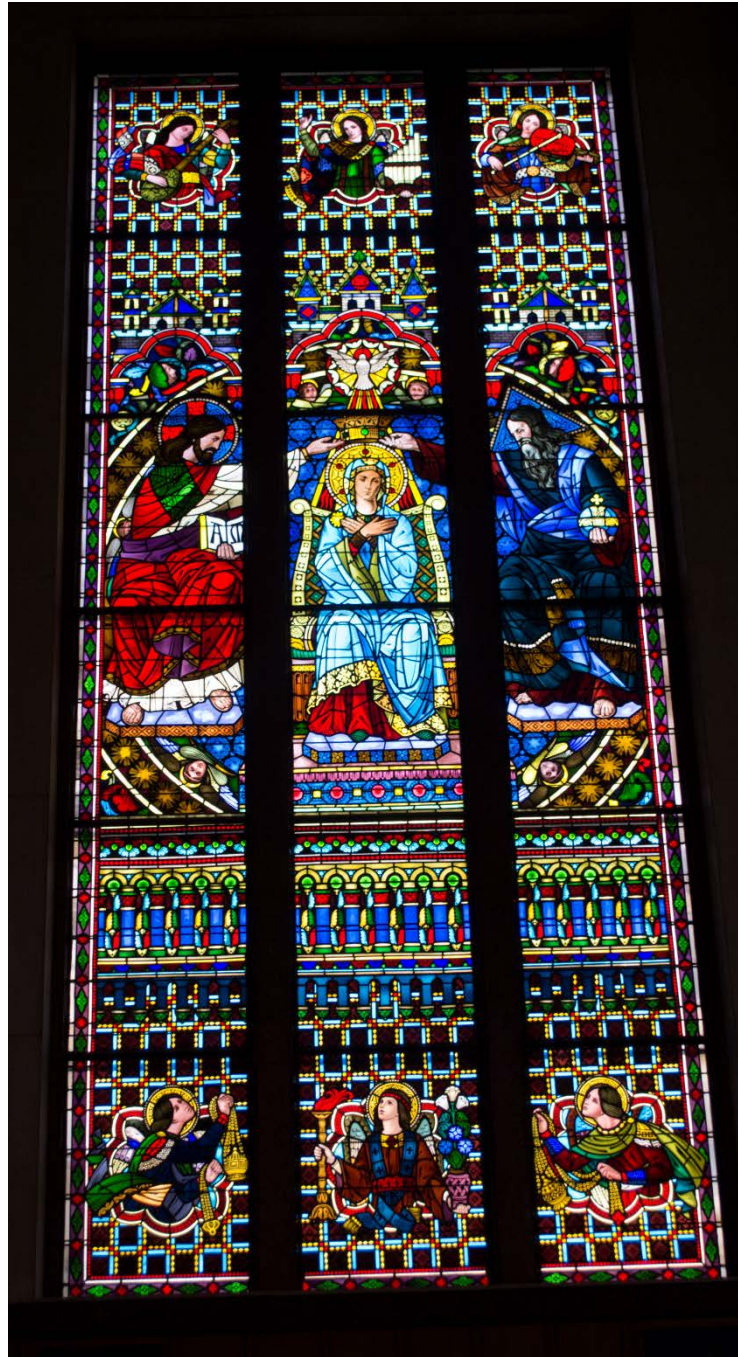
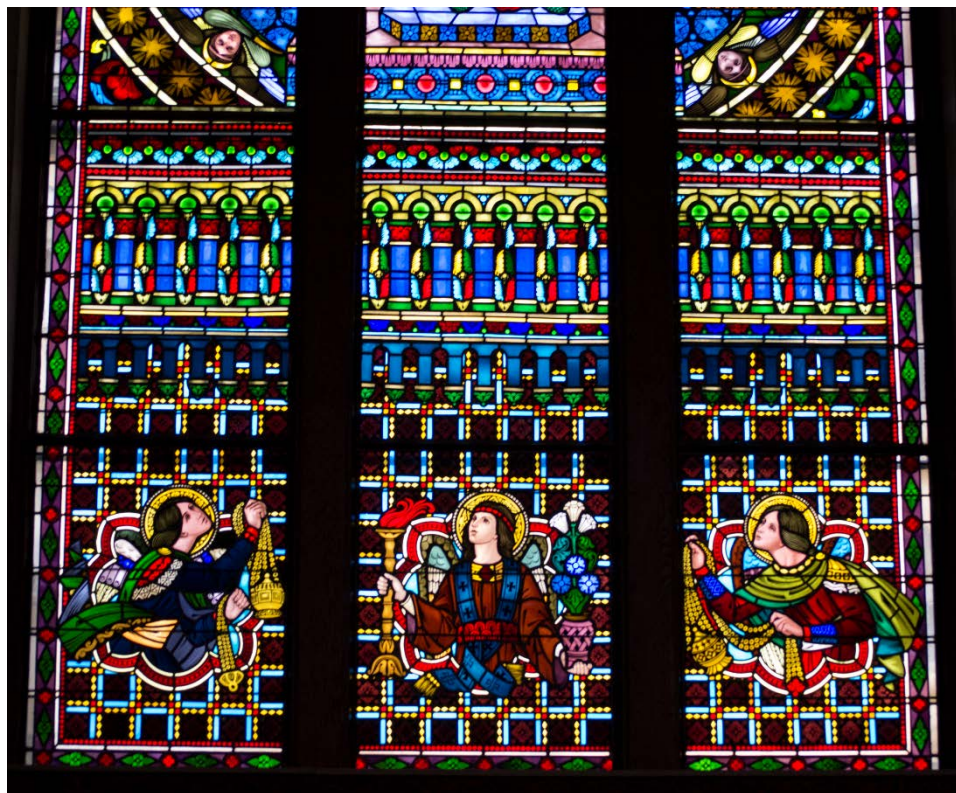
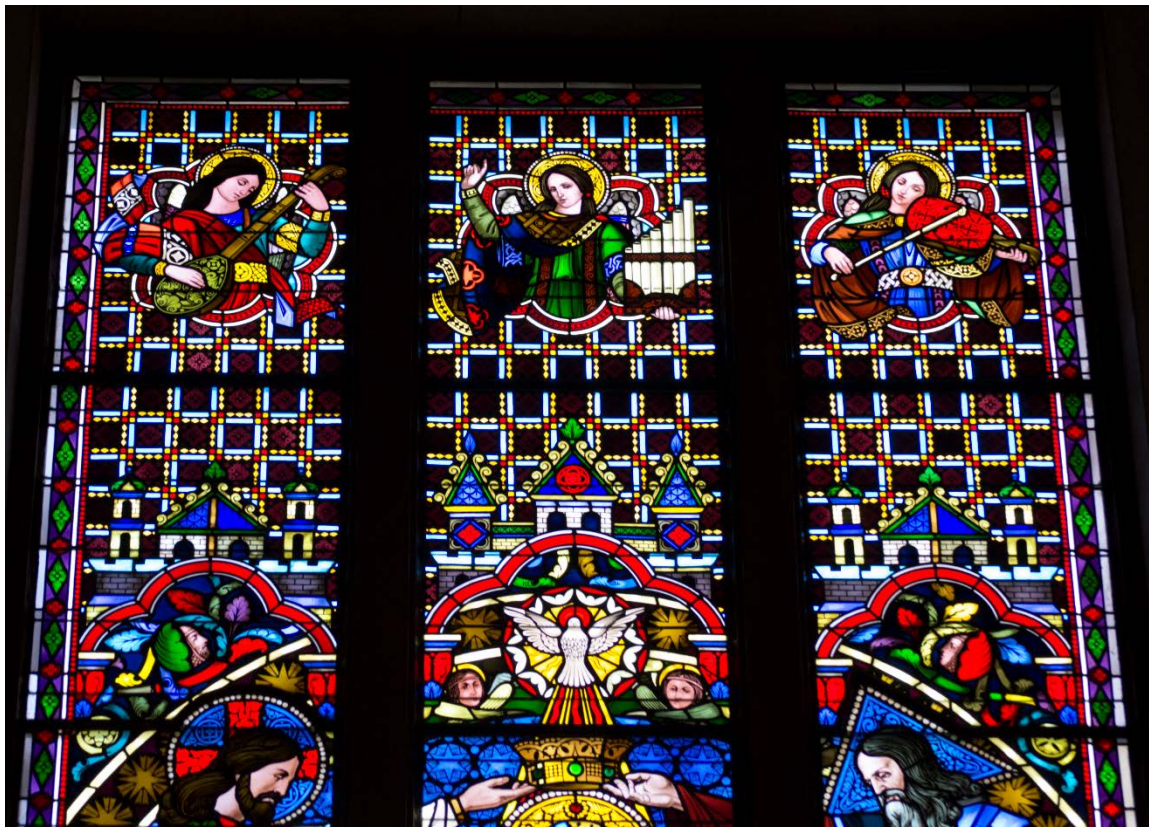


Figure 5 - Coronation window

The Blessed Virgin Mary is seen seated on a throne in the center unit. God the Father is shown in the right unit and God the Son in the left, both holding a crown above her head. The Holy Spirit, represented by the dove completes the picture of Mary being crowned within the heart of the Trinity. The medallions, shown on the next page, represent angels holding musical instruments, censers representing prayer and a torch symbolizing love. This window was donated by the T. Quinlan Family.



Close-up view of the Coronation window



Doctors of the Church Window

The last window, closest to the narthex, depicts three saints who were the great doctors of the church (see Figure 6 below.) St. Ambrose (374-397 AD), St. Thomas (ca 1225-1274), and St. Augustine (354-430 AD) are represented in this window.



Figure 6 - Doctors of the Church window

On the right is St. Augustine, Confessor and Bishop of Hippo. He holds an open book signifying the transmission of truth, learning, teaching and writing. Medallions on the right show him reluctantly being taken to school; the death of his mother, St. Monica; his ordination as a priest and then bishop; and him disputing with a doctor of the church.



Close-up view of Doctors of the Church window

In the center is St. Thomas Aquinas, Confessor, doctor and patron of Catholic schools. He is portrayed with the sun above his heart and a book, his “Summa Theologica” before him. This book is the principal doctrinal synthesis of Catholic theology. Medallions in the center show him writing; kneeling before the Pope; and as a teacher.

On the left is St. Ambrose, Confessor, Bishop of Milan and doctor of the church. He is shown wearing his bishop's vestments. Medallions on the left show his life, rebuking the Emperor Theodosius; being acclaimed as bishop; winning over the Arian soldiers to prayer; and as a teacher, preacher, and consoler. This window was donated by P. Tillman and J. Watt.

The medallions for this window, which depict incidents in the lives of these saints, are shown on the next page.



Community Patrons Window

Facing north, the stained glass window on the east wall of the nave, closest to the narthex, depicts St. Ignatius Loyola (1491-1556), St. Joseph, and St. Francis Xavier (1506-1552). (See Figure 7 below).



Figure 7 - Community Patrons window

St. Ignatius, the founder of the Society of Jesus or the Jesuits and author of “Spiritual Exercises,” is portrayed on the left. It is worth noting that the spiritual legacy of the Sisters of St. Joseph was provided by Father Jean Pierre Médaille, a Jesuit. Medallions on the left side, working downward, show the life of St. Ignatius as a soldier; recovering from illness and reading the Bible and “Lives of the Saints”; surrendering his sword before a statue of Mary at Our Lady’s monastery where he prayed for thirty days; and finally after university studies, becoming a priest and forming the Society of Jesus and presenting their rule of life to Pope Paul III in 1540.



Close-up view of Community Patrons window

The central figure is St. Joseph, who by birth was of the royal family of David, but who lived as a carpenter. He is the patron of the universal church, as well as of the Sisters of St. Joseph and the Catholic Church in Canada. The medallions in the center, working downward, show the betrothal of Joseph and Mary; the Presentation of Jesus in the temple in Jerusalem with Simeon, who recognized the Messiah; the Holy Family at home in Nazareth; and Joseph and Mary returning to Jerusalem to find Jesus in the temple.

On the right is St. Francis Xavier, a student of St. Ignatius who became a Jesuit missionary in India and Japan. He is the patron of the propagation of the faith. The medallions on the right side, working downward, show him with Pope Paul III who made him a papal nuncio; healing the sick; laboring in Indian missions for eight years; and preaching the Gospel in Japan where he died in 1552 of a fever. This window was donated by A Friend.

The medallions for this window, which reflect the incidents in their lives, are shown on the next page.



Rosary Window

Moving north, the next window depicts the Madonna of the Holy Rosary on a throne, surrounded by twelve stars, holding the Infant who gives the beads to St. Dominic (1170-1221). (See Figure 8 below).

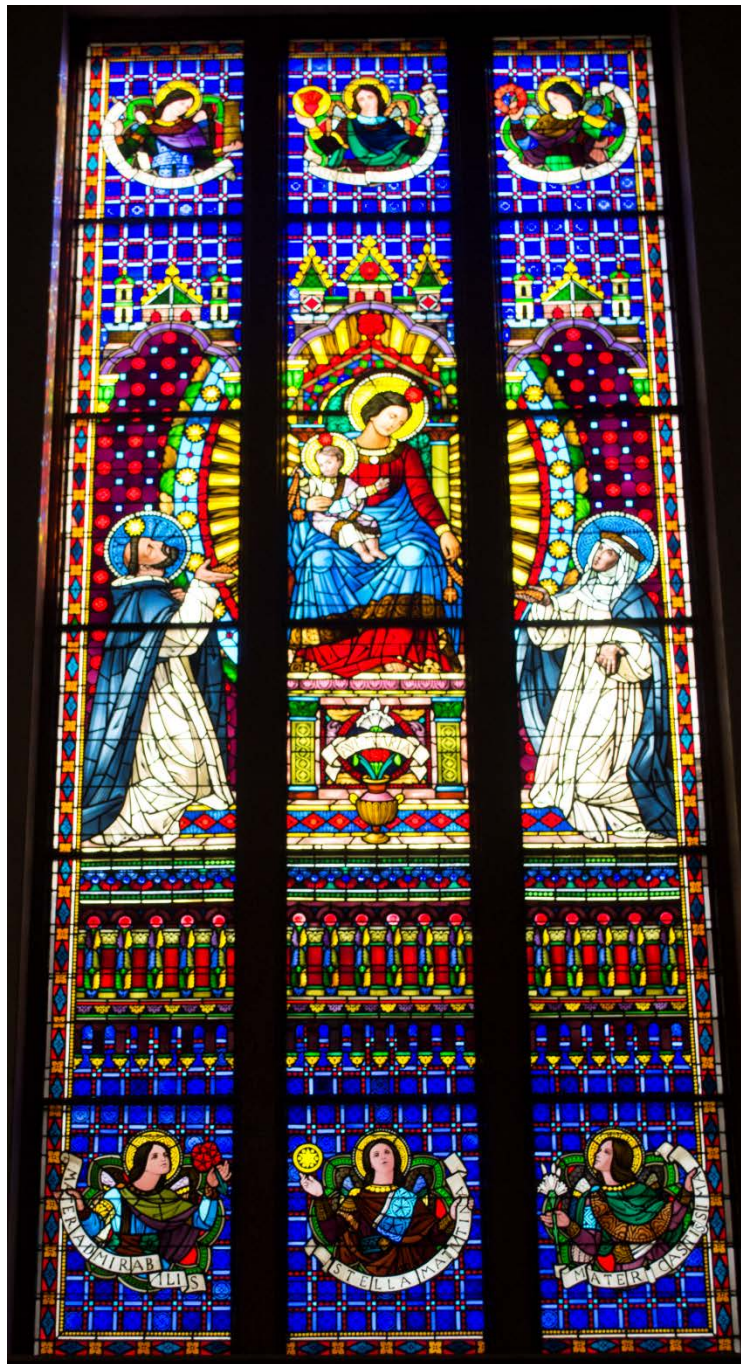


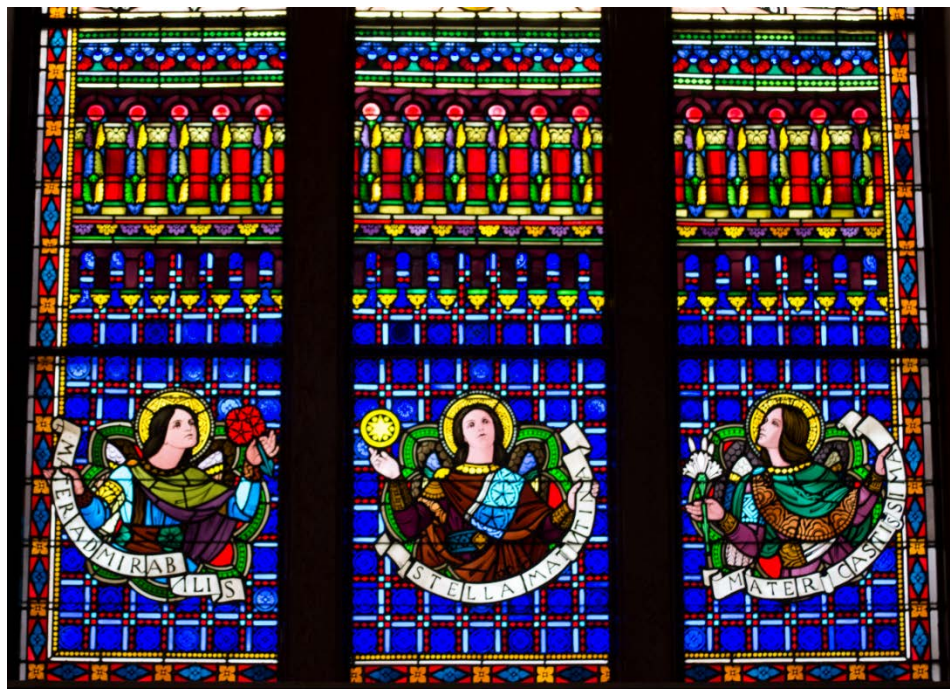
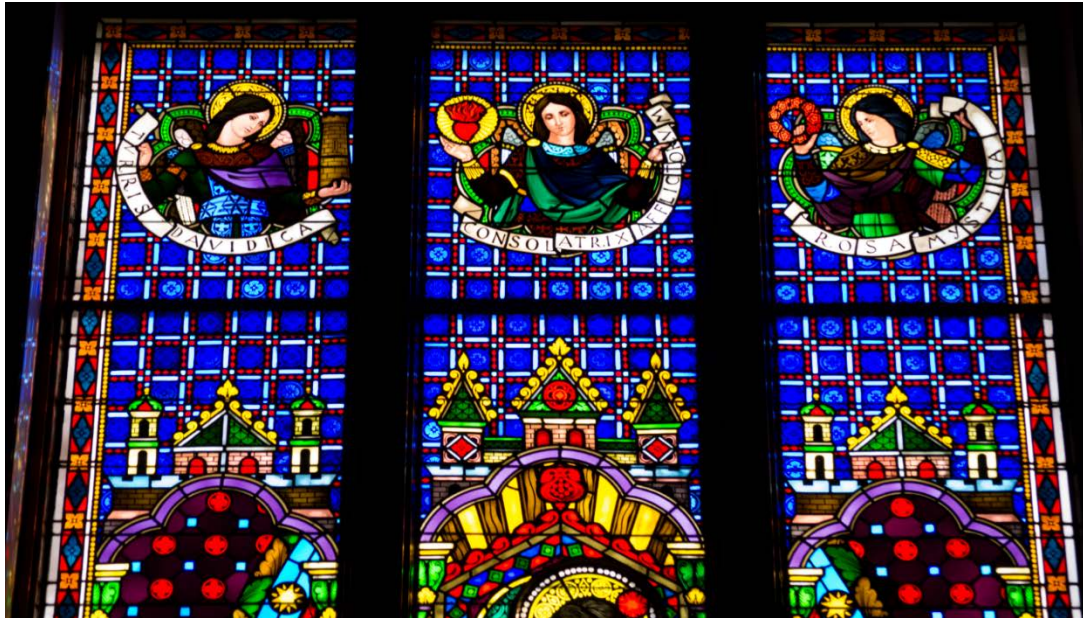
Figure 8 - Rosary window

Legend says that Our Lady appeared to St. Dominic at prayer, gave him the rosary, and told him to go forth and preach. The emblem on his forehead represents the star which settled on his brow at baptism. The Hail Mary came into use as a devotional formula in the mid 12th century, and the practice of reciting 50 or 150 Ave Marias took place before the birth of St. Dominic, while meditating upon the mysteries was not introduced until 200 years after his death. Nevertheless, Pope Leo XIII issued an encyclical in 1883 on praying the rosary, assuming the legend of St. Dominic as historical fact. The figure on the right is St. Catherine of Siena (1347-1380) who belonged to the Third Order of St. Dominic.



Close-up view of Rosary window

The medallions are shown below. Working from left to right, from the top left corner, these symbolize the titles used in the Litany of Mary, specifically, Tower of David, Comforter of the Afflicted, Mystical Rose, Mother Most Admirable, Morning Star, and Mother Most Chaste. This window was donated by Mrs. Angela Labatt.



Patron of the Universal Church Window

The next window depicts St. Joseph holding a miniature of St. Peter's Basilica in Rome, the locus of the universal Catholic Church (see Figure 9 below).

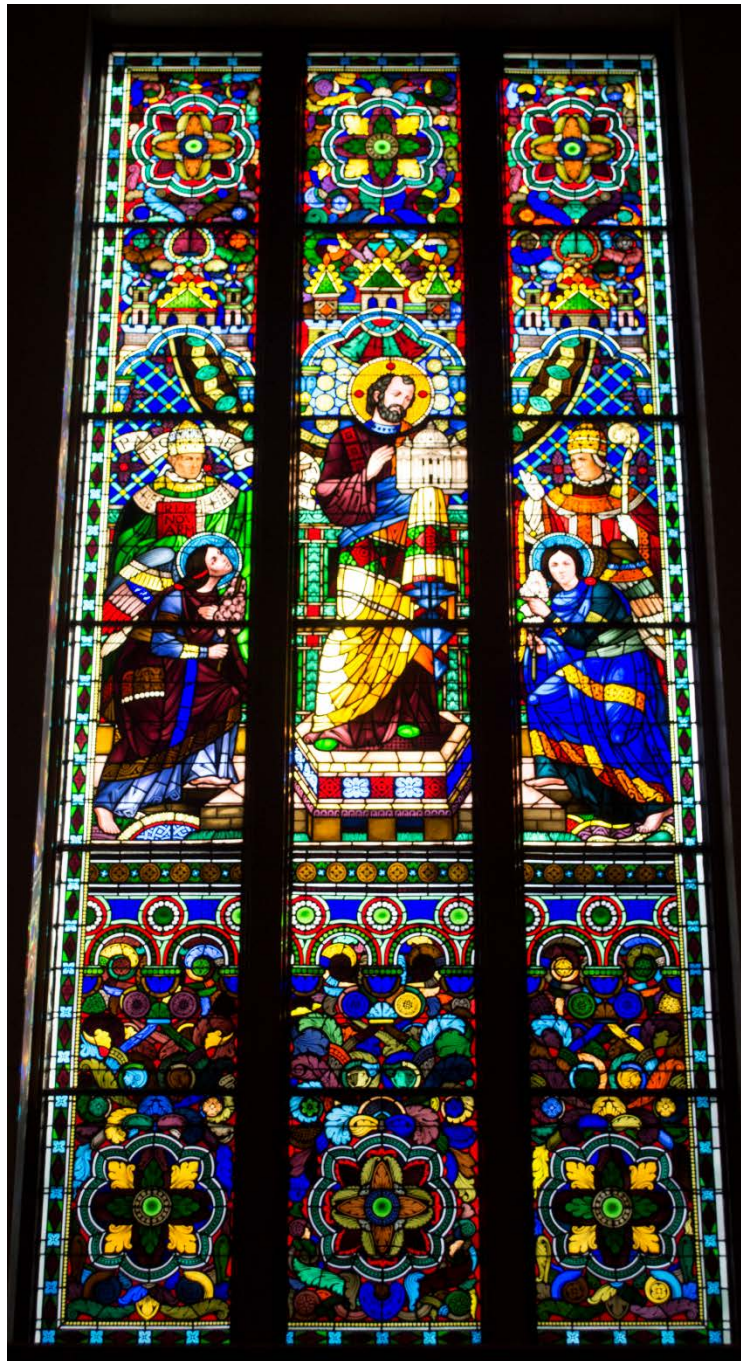


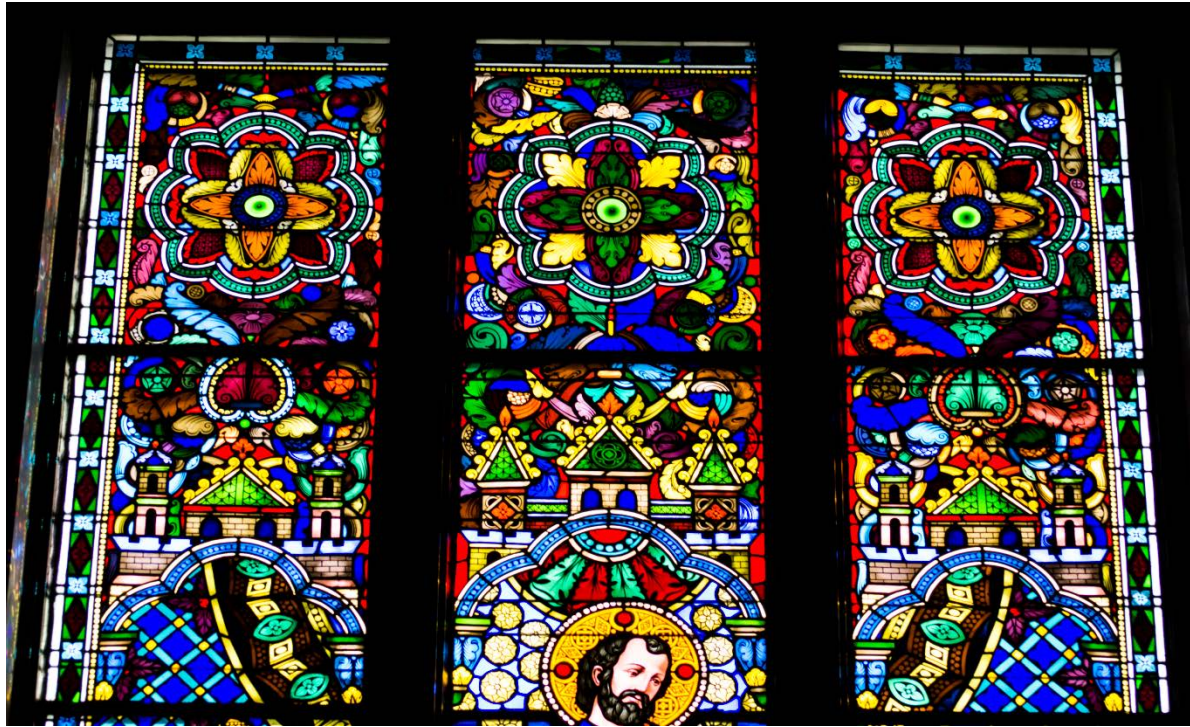
Figure 9 - Patron of the Universal Church window

On his right is Pope Leo XIII, holding a book entitled “Rerum Novarum,” his encyclical on labour, and on his left, Pope Pius IX who proclaimed St. Joseph the patron of the universal church in 1870. A saint holds a rod with purple flowers symbolizing humility.



Close-up view of Patron of the Universal Church window

Legend has it that the rod bloomed when the priest Zacharias was told by an angel to bring all the widowers together and have them place their rods in the temple overnight. In the morning, Joseph's rod had flowered, a sign that he was chosen to take Mary as his spouse. Also depicted is another saint holding a white lily which symbolizes Joseph's virginity. The flowering rod persists as a stalk of lilies in representations of St. Joseph. Decorative medallions in this window are shown on the next page. This window was donated by Sir Joseph McManus.



Virgin Saints Window

The last window, closest to the transept, depicts the virgin martyrs, Philomena (d. 304) on the left, St. Thérèse of Lisieux (1873-1897) in the center, and St. Agnes (291-304) on the right (see Figure 10 below).

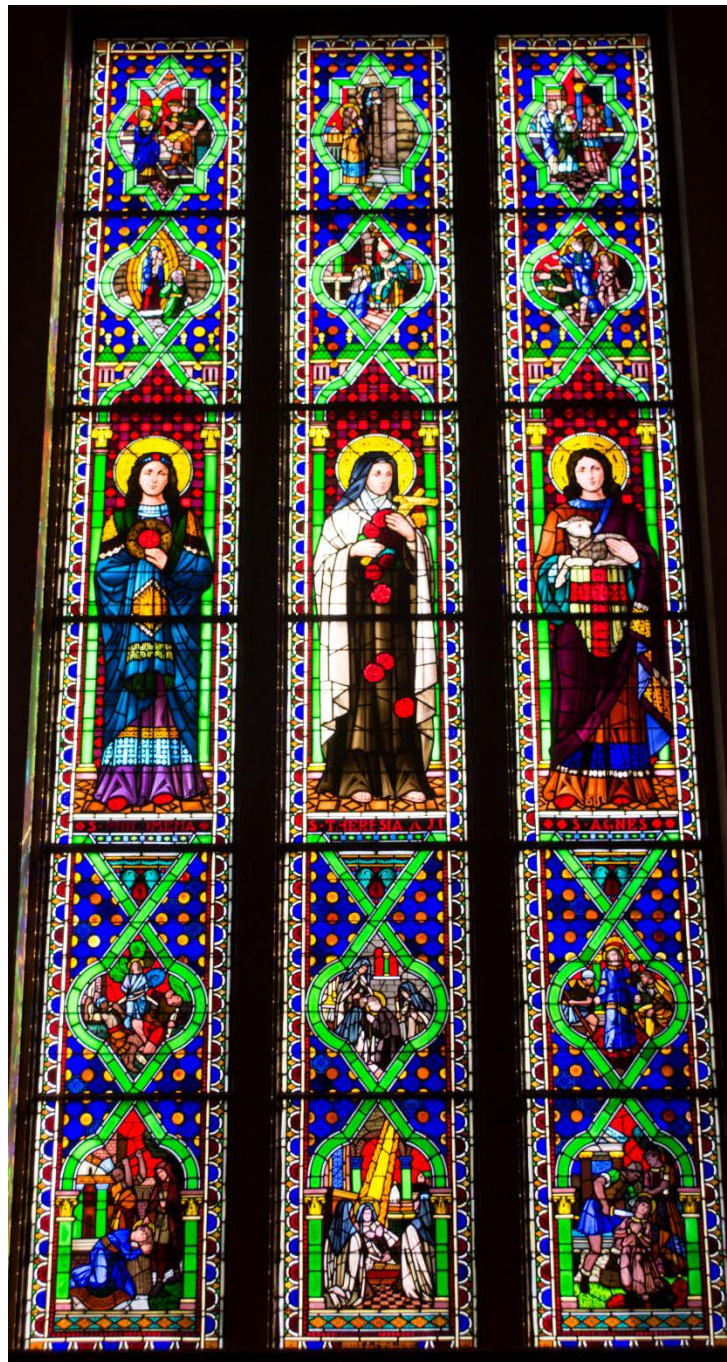


Figure 10 - Virgin Saints window



Close-up view of Virgin Saints window

Philomena and Agnes gave their lives totally to Christ through physical martyrdom. Thérèse offered her whole life to Christ by withdrawing from all earthly attachments which is often referred to as mystical martyrdom.

Philomena was removed from the list of saints by Pope John XXIII, but the legend of her life is reflected in the medallions on the left. Working downward, these show Diocletian, the Emperor of Rome who wanted to marry her and begged and threatened and tortured her, finally ordering her beheading; the Blessed Mother appearing to her in prison; the arrows meant to kill her; and her eventual beheading.



Philomena

Medallions in the center, working downward, show St. Thérèse at age fifteen, leaving Carmel after trying to become a postulant; with her father visiting Pope Leo XIII in Rome and asking permission to enter the convent; being accepted at the convent at Carmel where she became ill ten years later; and on her death bed.



St. Thérèse

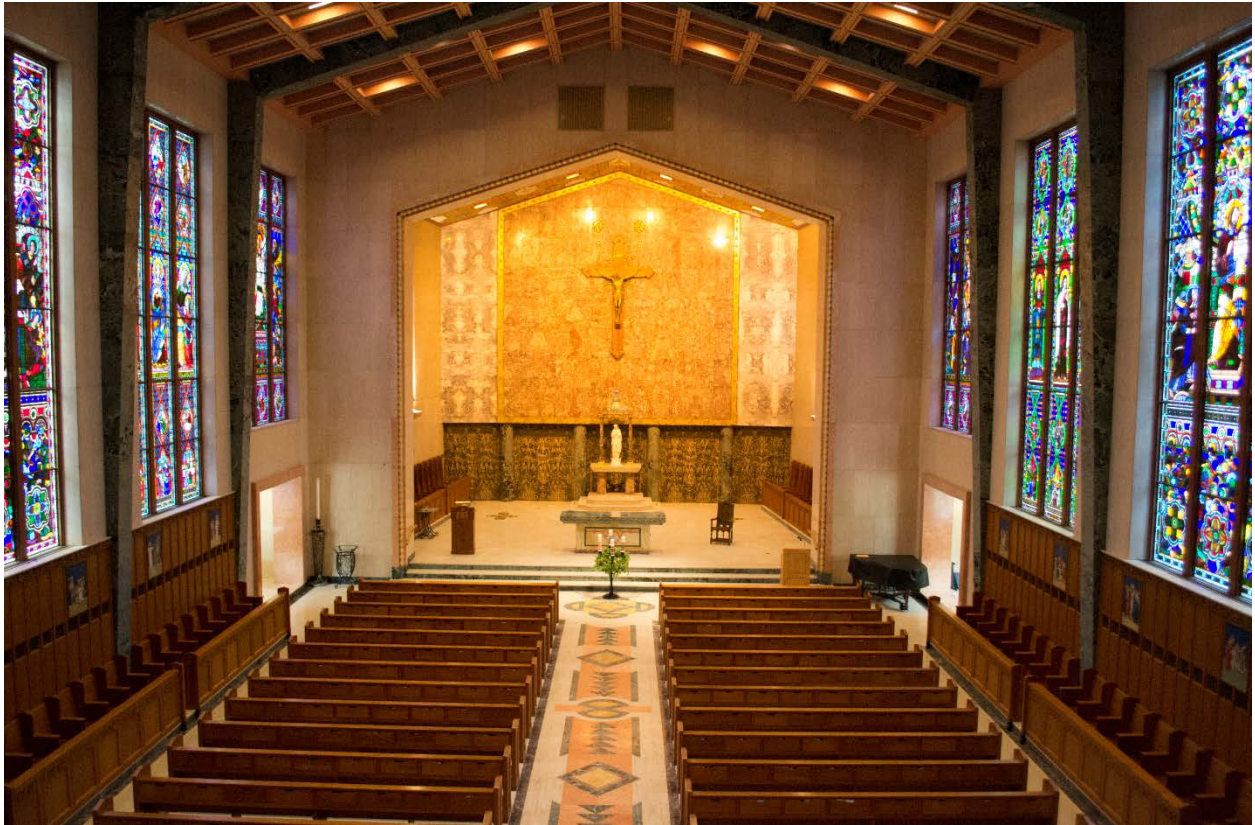
The medallions on the right, working downward, show St. Agnes being tortured for refusing to marry Emperor Diocletian; a man being struck blind and having his sight restored by prayer; the failed attempt to burn her at the stake; and her beheading. This window was donated by Miss Annie Lafferty.



St. Agnes



Blessed Virgin Side Chapel



In the west transept, there is a side chapel, the Blessed Virgin chapel, with a white Carrara marble statue of the Blessed Virgin Mary and an altar made of a solid slab of green St. Denis marble. This chapel was formally opened during the Marian year of 1954. The donors were the Hannon and O'Connor families.

Resurrection Window

The stained glass window above the Rosa Corallo marble entrance to the Blessed Virgin side chapel has five panels in three units divided by lead mullions. (See Figure 11 below).

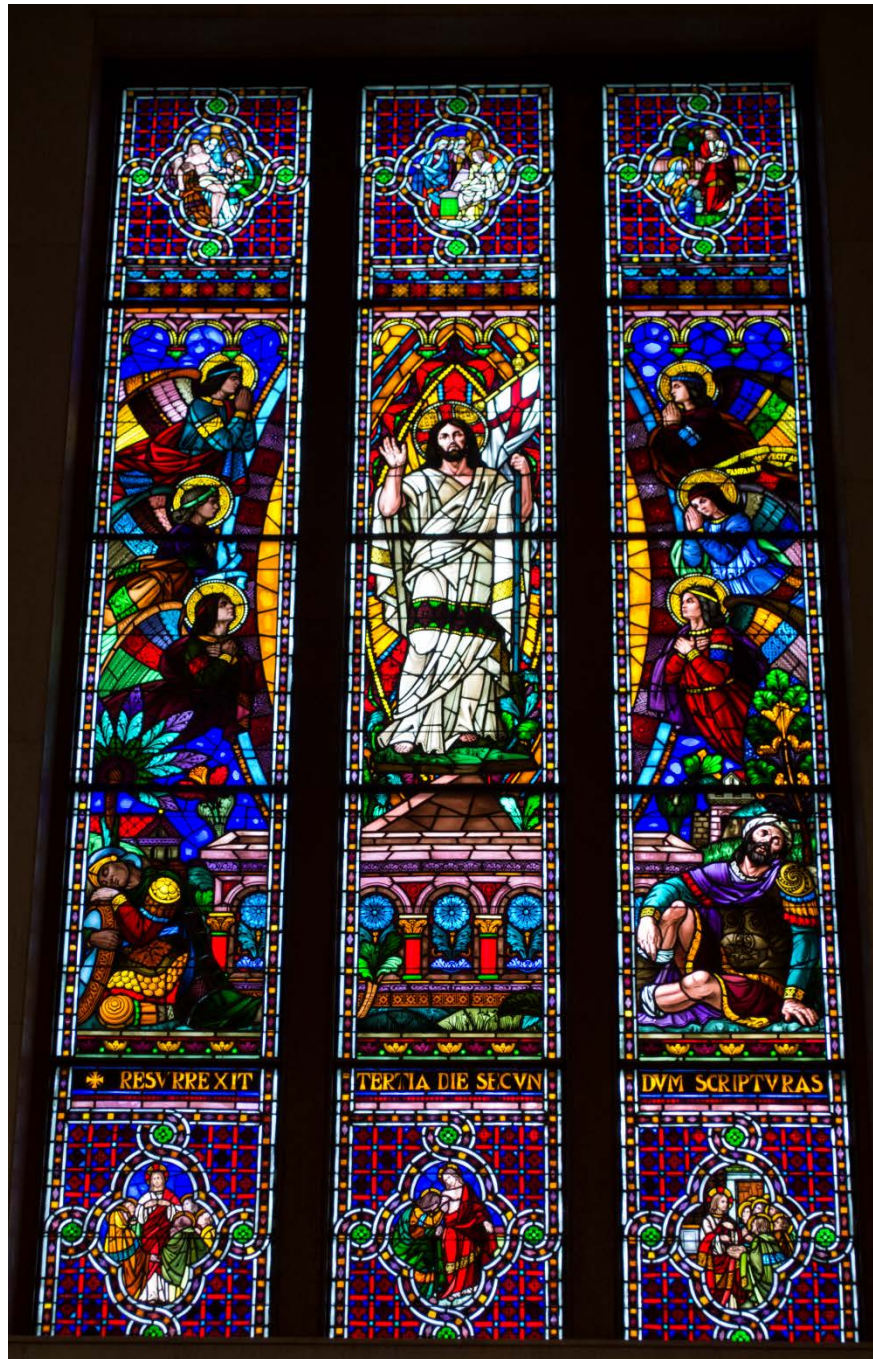


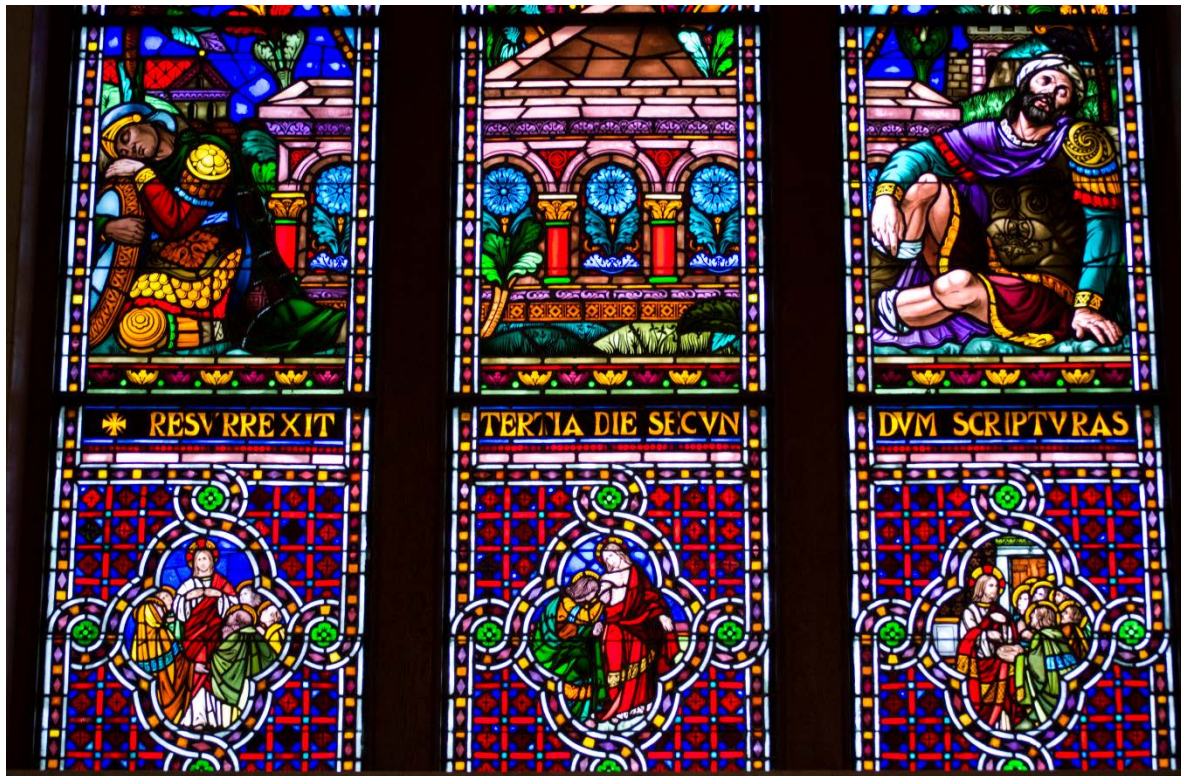
Figure 11 - Resurrection window

This window depicts the risen Christ in white garments holding the victory banner above the empty tomb with three angels and sleeping guards. The script reads “Resurrexit Tertia Die Secundum Scripturas” or “According to Scripture He arose on the third day.” (Note Professor Rodolfo Fanfani’s name on the top right corner of this window.) This window was donated by Mr. O. W. Durdin.



Close-up view of Resurrection window

The medallions for this window are shown on the next page. Working from left to right at the top, these depict the taking down from the cross; the burial; and Jesus appearing to Mary Magdalen. Working from right to left at the bottom, the medallions show Jesus appearing to his disciples; Thomas putting his finger in the wound on his side; and Jesus appearing to the holy women.



Blessed Virgin Chapel Windows

Inside the chapel, there were originally two smaller stained glass windows. One window displayed the full figures of the Blessed Virgin Mary dressed in white robes, with a blue sash (see Figure 12 below).



Figure 12 - Our Lady of the Immaculate Conception window

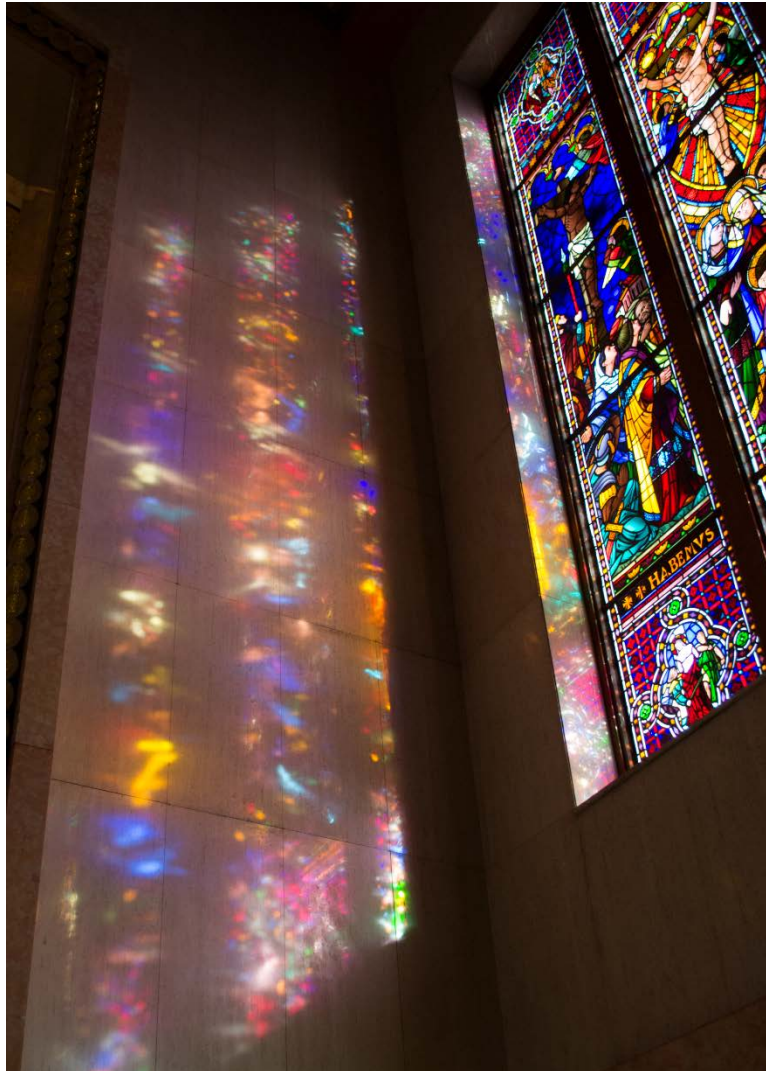
The other window depicted the Blessed Virgin Mary as the Mother of Good Counsel, dressed in a red gown with a blue cloak, holding the infant Jesus (see Figure 13 below). Mary, Mother of Good Counsel is the patron saint for the Catholic Women's League. The Blessed Virgin chapel windows were donated by Mr. and Mrs. F. Doyle and the Bauer family.



Figure 13 - Our Lady of Good Counsel window

St. Joseph Side Chapel

In the east transept the St. Joseph chapel holds a white Carrara marble statue of St. Joseph. The altar is a solid piece of green St. Denis marble. This chapel was donated by Mr. and Mrs. E. Nelles.



Crucifixion Window

The stained glass window above the Rosa Corallo marble entrance to the St. Joseph side chapel has five panels in three units divided by lead mullions. (See Figure 14 below.)

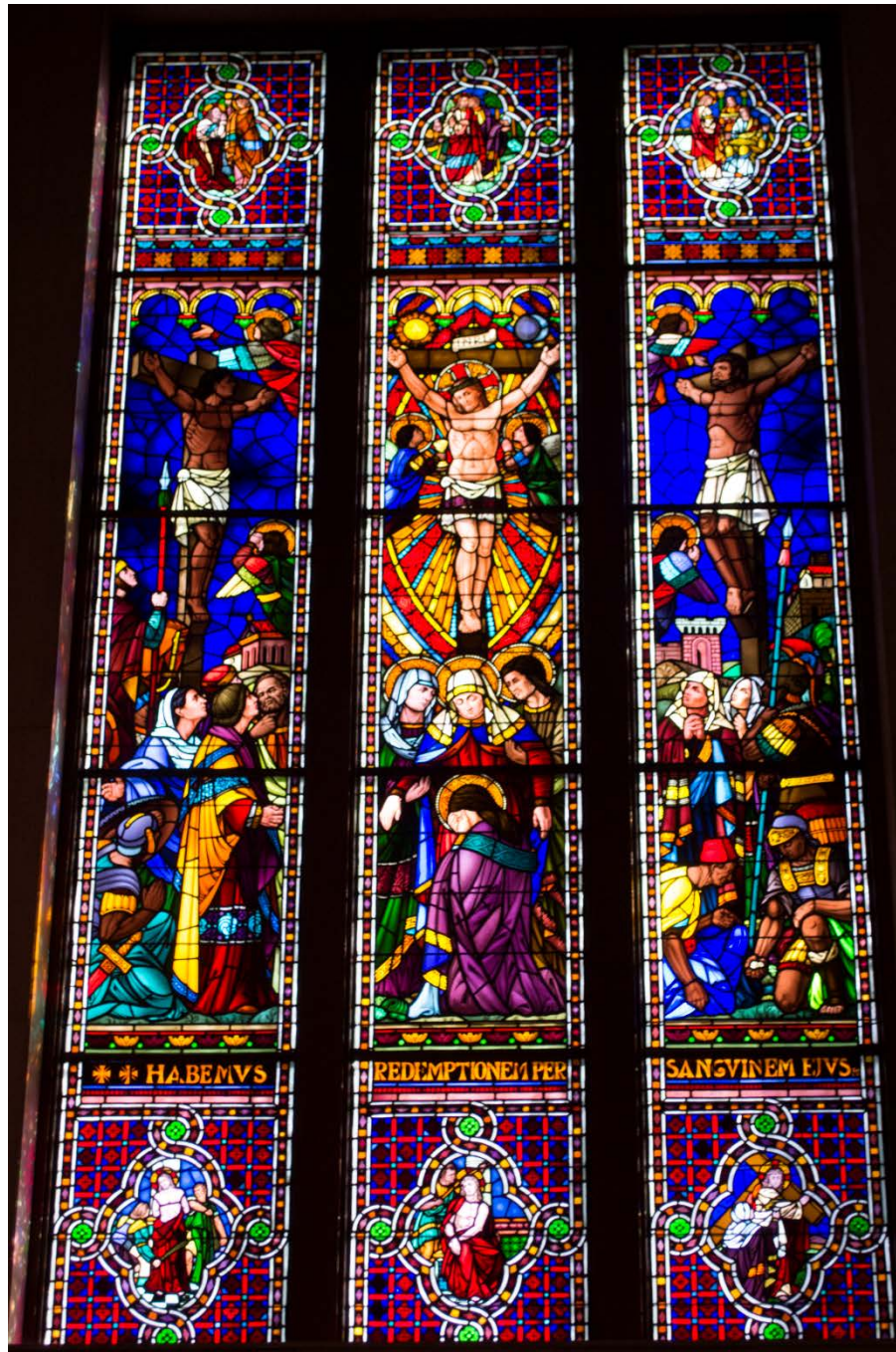
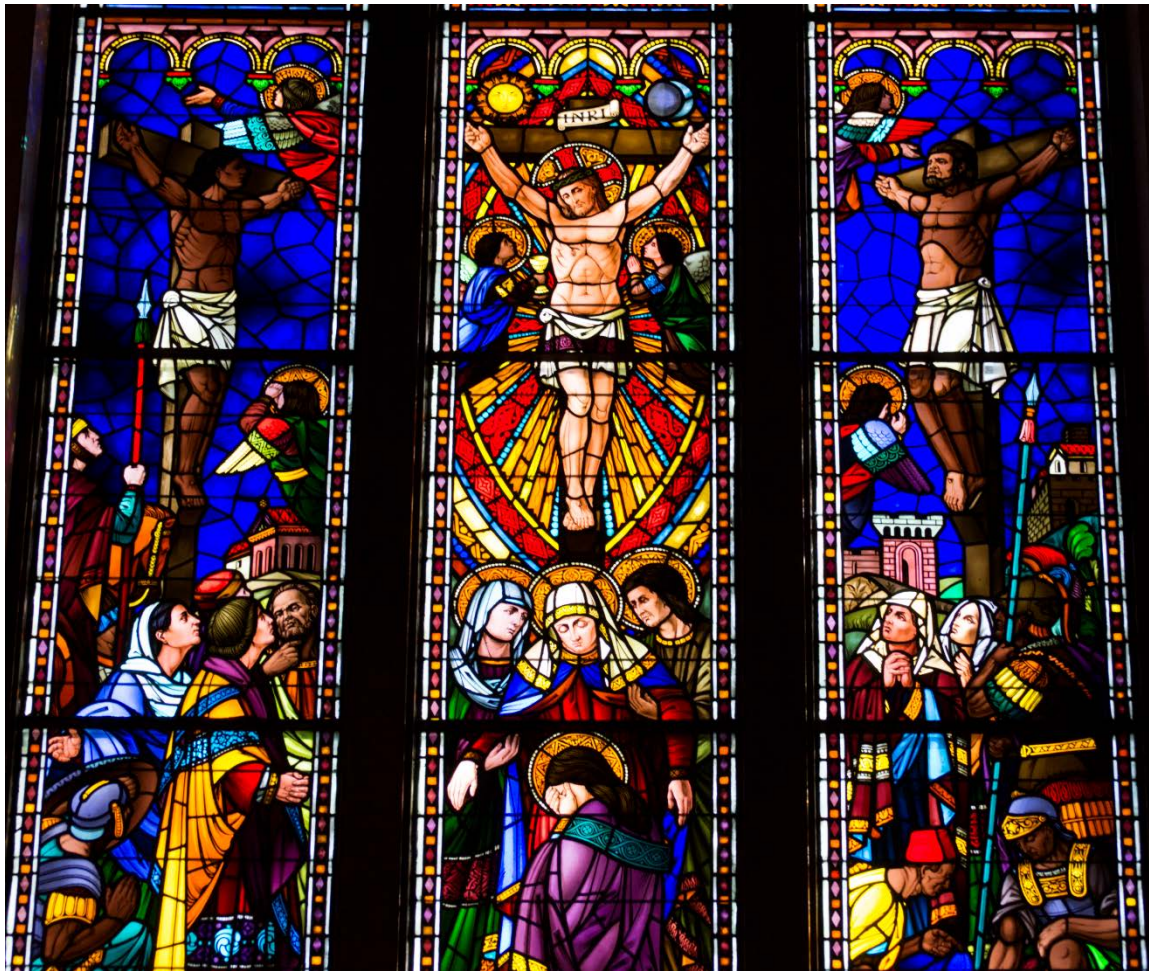


Figure 14 - Crucifixion window

A bright sun shines on the centre while the sides are dark. John and the other Mary support the Blessed Virgin while Mary Magdalen kneels weeping. The good thief looks lovingly toward Christ, and the wicked thief is unmoved with a hardened expression, while soldiers stand with spears and a crowd is gathered. Two soldiers in the lower right panel cast dice for the seamless garment. One can read the words “Habemus Redemptionem Per Sanguinem Ejus” which translates “we have redemption through his blood.”



Close-up view of Crucifixion window

The medallions for this window are shown on the next page. Working from the left most corner, the medallions depict the Agony in the garden; the betrayal of Judas with a kiss; and the sentence of Pilate. At the bottom, from the left, the medallions show the scourging at the pillar; the crowning with thorns; and the carrying of the cross. This window was donated by Mr. and Mrs. F. White.



St. Joseph Chapel Windows

Inside the chapel there were four smaller circular stained glass windows which are now hanging on the St. Joseph chapel entrance doors at the Windermere Road Sisters' residence, in the order in which they originally hung at Mount St. Joseph. The windows depict scenes from the life of Joseph. A fuller description follows in the section on the Windermere Road Residence.



Original positioning of St. Joseph side chapel windows in Immaculate Conception Chapel (Archives)



Current positioning of St. Joseph side chapel windows at Windermere Road residence

Sanctuary

The sanctuary is located up three marble steps from the nave, and features a Botticino marble floor with a glass polish finish, and Rosa Corallo marble in the entrance arches.

Choir stalls line both sides of the sanctuary.

Originally, a communion rail separated the nave from the sanctuary. The railing had a Rosa Roburento marble cap, round columns of Sienna marble supporting it, and inside panels of Morocco onyx. The gates were cast bronze finished in polished gold and lacquered.





Ambo (Archives)

The ambo or pulpit continues the motif of wheat and grapes and has a carved eagle on the front, reflecting that the eagle flies highest and spreads the Gospel to all parts of the world. The eagle also represents the Evangelist John whose gospel begins, "In the beginning was the Word."

The altar was originally positioned at the back of the sanctuary, with the tabernacle resting on a higher shelf. It was blessed and consecrated on June 9, 1954, and contains an altar stone with relics of St. Ignatius Loyola, St. Francis de Sales, St. John de Brebeuf, and other Canadian martyrs. Following

Vatican II, the sanctuary was renovated and the tabernacle and altar were separated. The altar was

moved forward, closer to the nave.



Altar detail (Archives)

The altar is one solid piece of green St. Denis marble, weighing 4,600 pounds. The front of the altar, two side panels, and the shelf are light Sienna marble.

On the front is a mosaic in gold and

colored marble depicting a Pelican feeding three young

pelicans with her blood. This symbolizes Christ on the cross, and the blood and water flowing from his wounded side. St. Augustine commented that the male pelican would kill his young and mourn

their deaths for three days, and then the female pelican would wound herself and let her blood flow over her dead young, bringing them to life again.

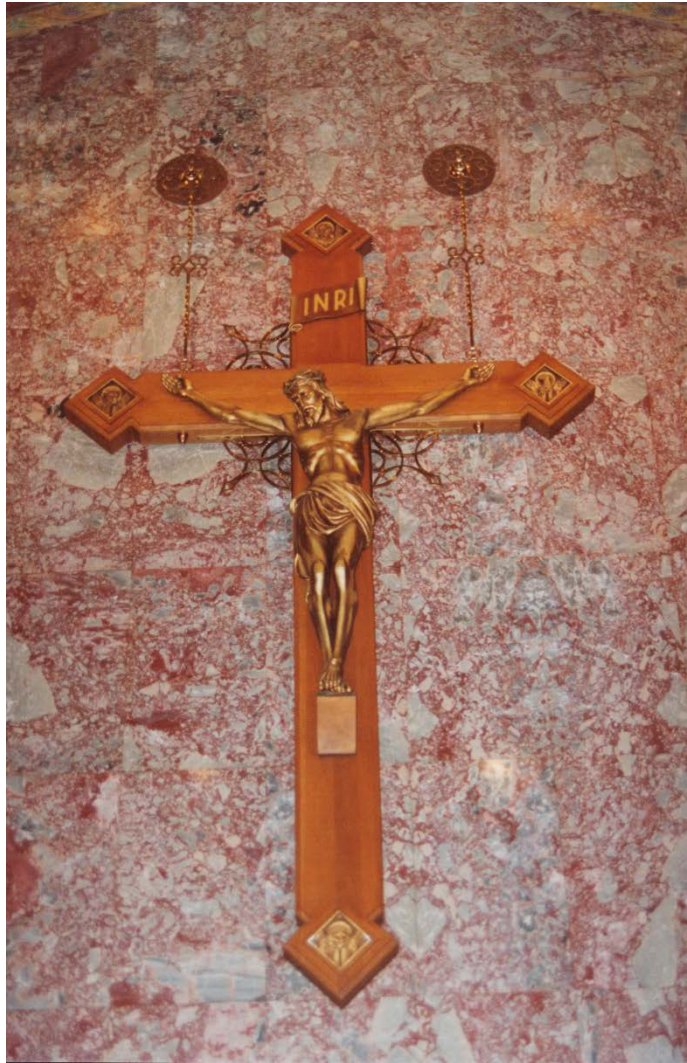


The back wall is of brown Rosa Roburent marble with a border of gold and colored mosaic and two side panels of coffee brown and cream Flor di Pesco marble. There are four columns of green St. Denis marble cut from a single shaft of marble, rounded and quartered and hollowed out to encase ten-inch structural steel beams and then joined to keep the veining matched.



Altar of Repose (Archives)

At the back of the sanctuary, up two marble steps, the Altar of Repose is canopied by a green St. Denis marble covered baldachino, featuring an inlaid mosaic of the Holy Spirit. The tabernacle rested here until sometime after the Sisters moved, since there was no longer a stable community for daily prayer.



Crucifix (Archives)

On the north sanctuary wall is the crucifix fastened by means of chain and spikes. The cross is made of laminated oak and is 14 feet high. On its four corners are the symbols of the four Evangelists: the eagle representing John, the winged lion symbolizing Mark, the winged man representing Matthew, and the winged ox symbolizing Luke. The corpus or body of Christ is six feet high, made of cement reinforced with steel and covered in gold leaf and bronze finish. The corpus was made by Mr. Polloni, an Italian sculptor in Montreal.

Sanctuary Ceiling



The chapel redecoration, which was completed on April 18, 1963, notably included the installation of a new sanctuary ceiling. This ceiling is made of red, white and gold mosaic, and was designed by Count Alexander von Svoboda, the Arts Director of the Conn Arts Studio in Toronto, Ontario. The design comprises seven rows of 17 symbols relating to St. Joseph, the Blessed Virgin Mary, the Trinity, and the Holy Eucharist, telling the story of God's encounter with humanity.

Before the mosaic was installed, the area was reinforced with steel rods and channels. Byzantine Ancient Smalti mosaic was used, which is made of materials that remained unchanged for over 1,000 years. Each tile is made of pigmented molded glass tessera that was hand-cut and chipped. The gold in the mosaic is actually gold leaf pressed between glass. Each square foot required 650 pieces of tile.

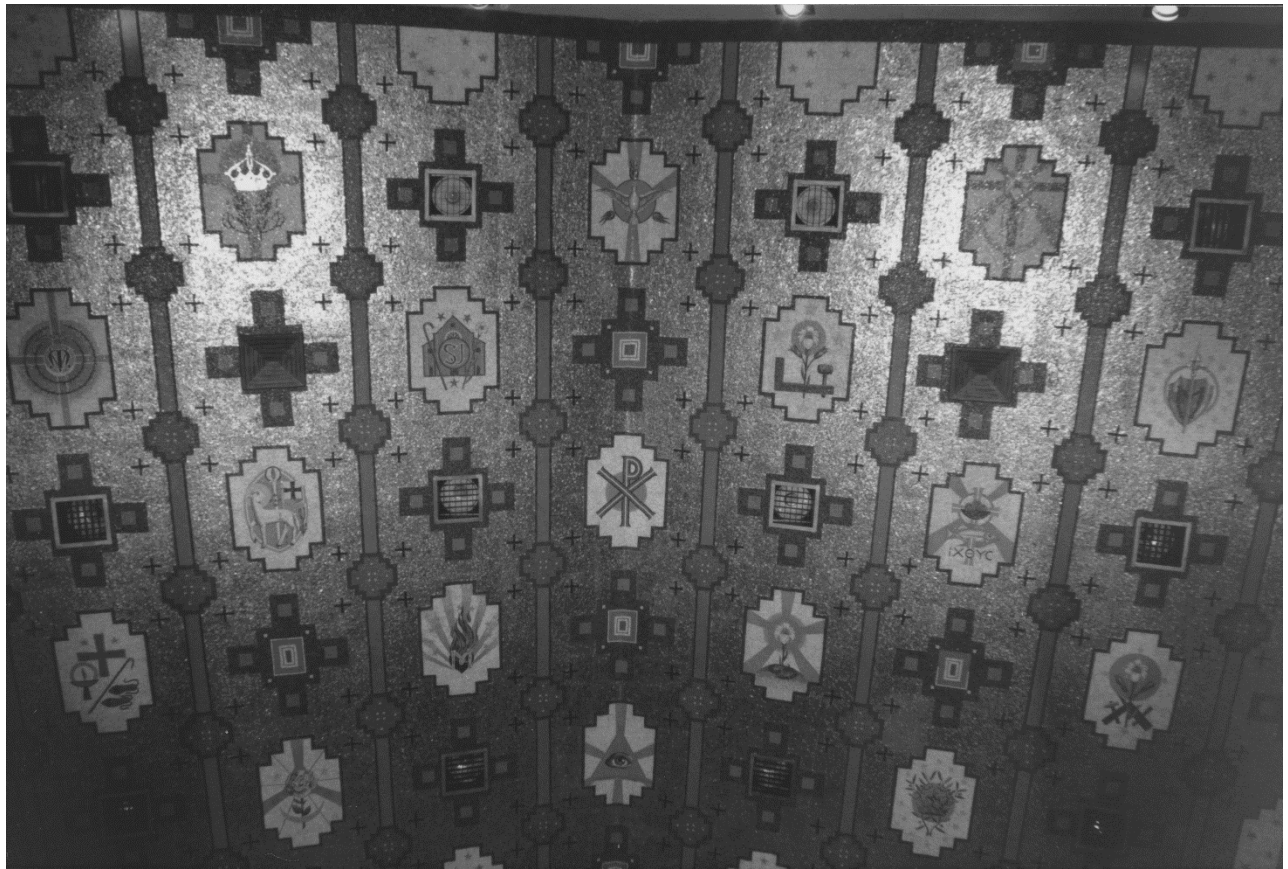
A total of one million pieces of mosaic were used to cover the 1,600 square foot area, and installed by 13 craftsmen. The original lights in the ceiling were concealed in small crosses in the mosaic.



Sanctuary after redecoration (Archives)

Going from west to east, and moving from south to north towards the back wall of the sanctuary, we see in the first row, symbols for the Blessed Virgin Mary; Christ; and our pilgrimage through life represented by a staff and sandals.

In the second row, there is found a crown of thorns for Mary, Queen of Martyrs; the lamb symbolizing Christ; the halo representing divinity; the Easter candle signifying the Risen Redeemer and light of Christ; the palm placed on the grave of martyrs as a sign of victory; and the rose referring to the Blessed Virgin Mary. It is worth noting that the wild rose has five petals which are understood to symbolize the five joys of Mary.



Sanctuary ceiling detail (Archives)

In the third row, the staff depicts the pilgrimage to Egypt of the Holy Family; the lily symbolizes St. Joseph's chastity and holiness; and the burning heart portrays Mary's heart inflamed with the love of God.

In the center row, the dove reflects the Holy Spirit; the Chi-Rho is the symbol for God the Son; and the eye on a triangle with rays symbolizes the Trinity.

In the fifth row, we see the hammer and square associated with Joseph the worker; and the five pointed star representing the Immaculate Conception of Mary, who also was given the title Morning Star or Star of the Sea.

In the sixth row, the lily represents Mary; and the fish stands for Christ, while the loaves of bread represent the Eucharist.

The seventh row displays the shield and sword, symbols of spiritual armor associated with Mary.

The lily again represents Joseph.

Stained Glass Windows in the Sanctuary

There are four stained glass windows in the sanctuary. Each window has three units containing four unique panels with an outside red border and three small bottom sections also bordered in red with a similar design in the center unit of each window. This central design in the middle unit of each window depicts the Tree of Life, from the trunk of which growth spreads to the side panels where symbols are found in hexagons (see Figure 15). These windows were designed by Sr. Marie Celine Janisse, and perfected by Professor Rodolfo Fanfani of the Guido Polloni Company, which made the windows in Florence, Italy in 1955.

The windows on the east side symbolize the Eucharistic sacrifice, and were donated by Reverend E. A. O'Donnell and Mrs. Ruth Canaga. On the west side, the windows represent the Passion of Christ and the Fruits of the Redemption. They were donated by Reverend L.M. Forristal and Reverend W. T. O'Rourke.

Northeast sanctuary window

The first window closest to the crucifix (see Figure 15) includes:

- 1) images of loaves and fishes (a metaphor for the Eucharist);
- 2) a light (our way of life, love and sacrifice);
- 3) the anchor cross (based on the cross of Christ, our unfailing hope through Christ's victory over death);
- 4) a thurible (prayer rising to heaven);
- 5) a chalice and host (the Last Supper);
- 6) and a closed book (symbol of mystery).

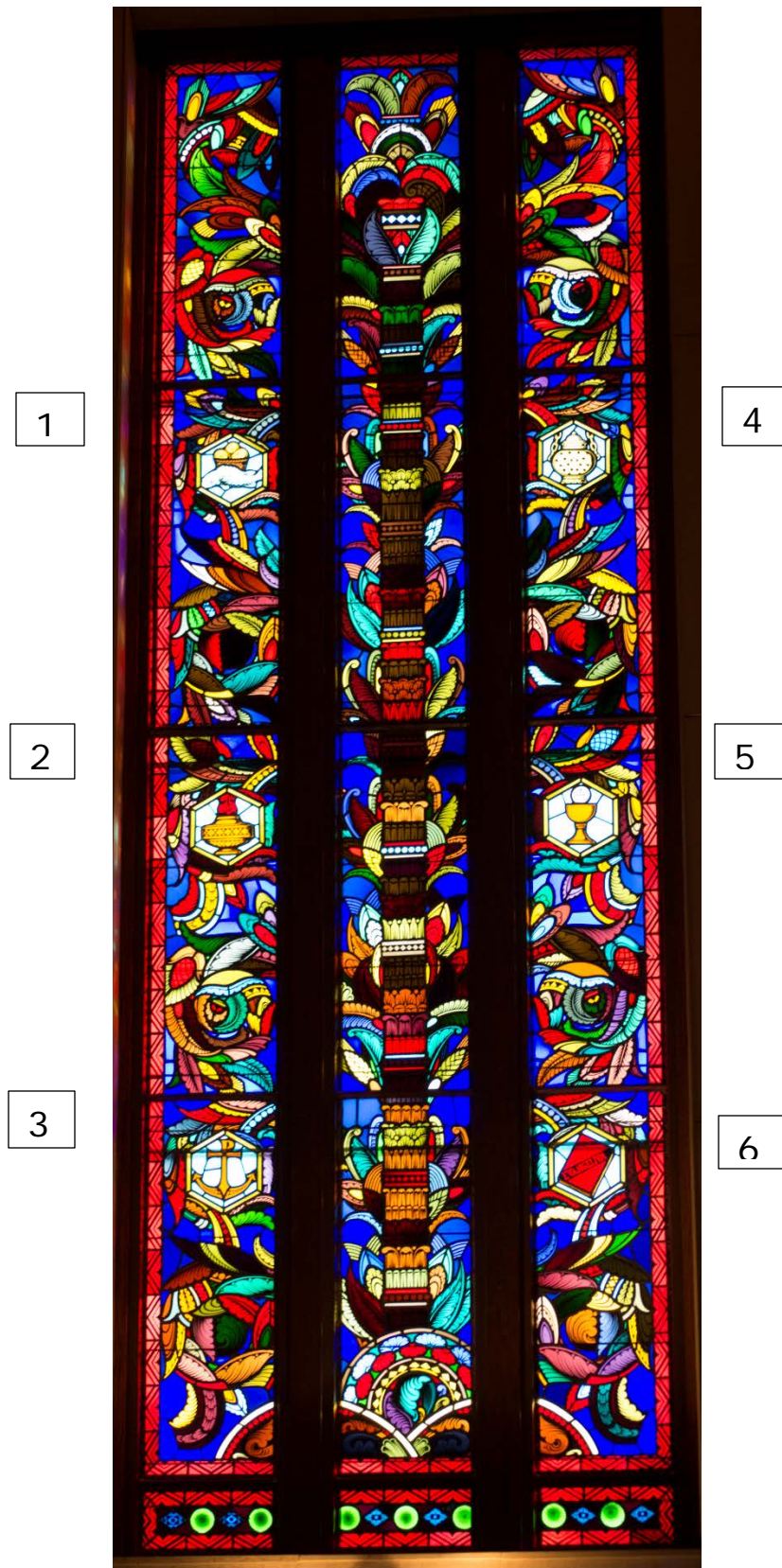
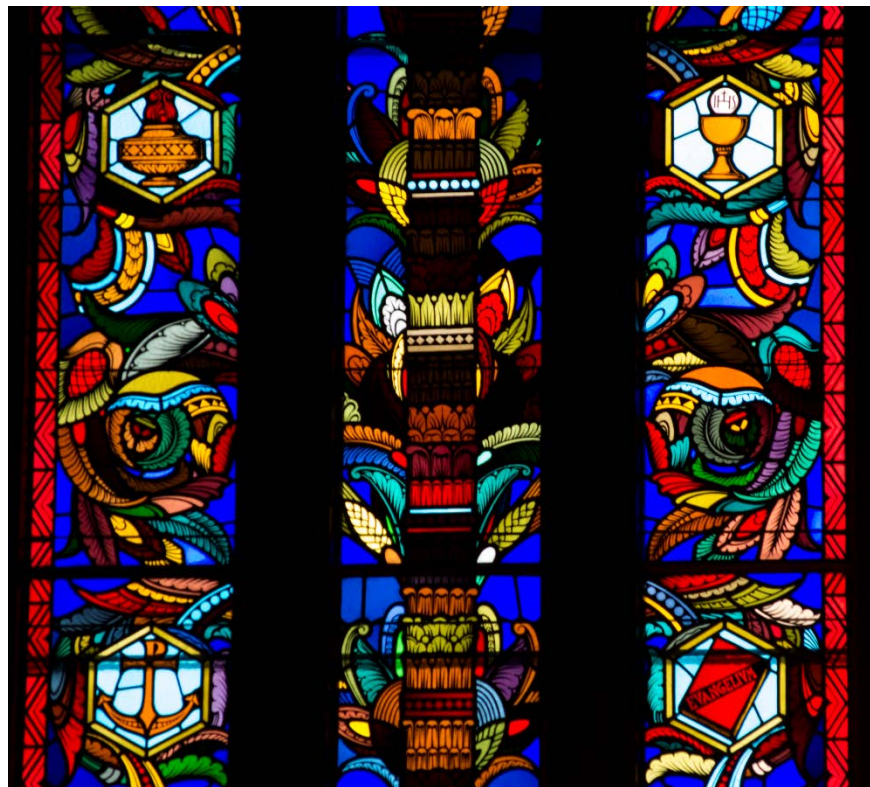
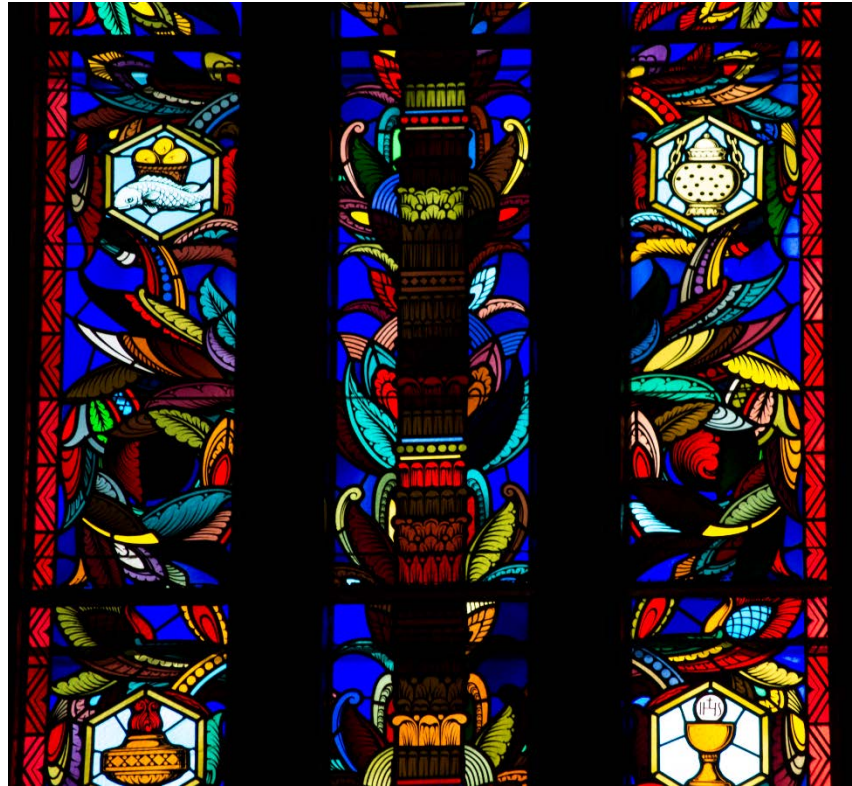


Figure 15 - Northeast Sanctuary window



Close-up view of top two sections of northeast sanctuary window



Close-up view of bottom section of northeast sanctuary window

Southeast sanctuary window

The second window furthest from the crucifix (see Figure 16) includes images of:

- 1) a heart surrounded by flames and thorns (reparation);
- 2) a dove (the Holy Spirit);
- 3) a pelican (Christ who shed his blood for us and nourishes us with the Eucharist);
- 4) grapes (the Precious Blood);
- 5) the Greek letters Alpha, Omega, Chi and Rho (AO and XP, the monogram of Christ);
- 6) and wheat (the Holy Eucharist).

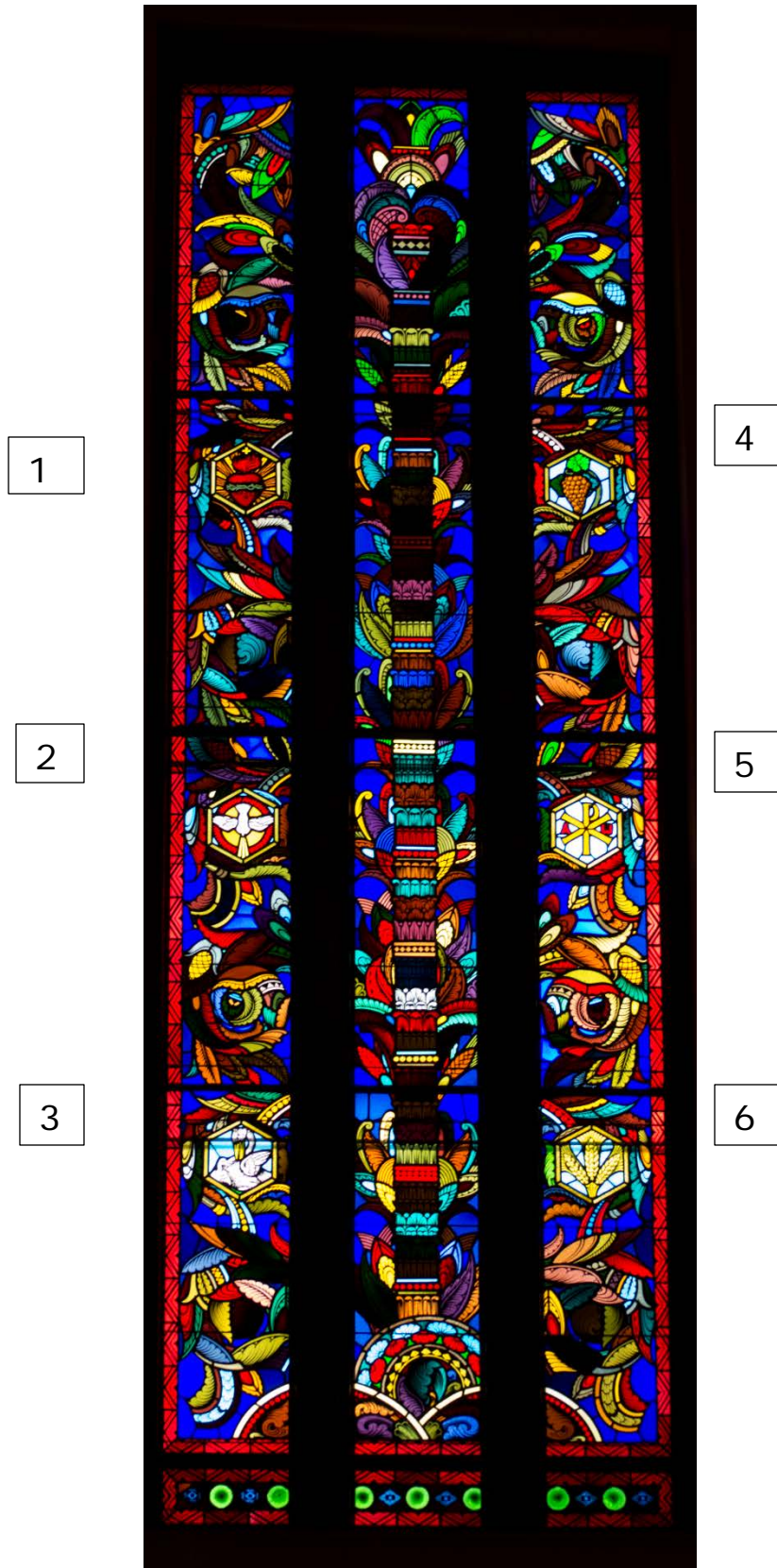
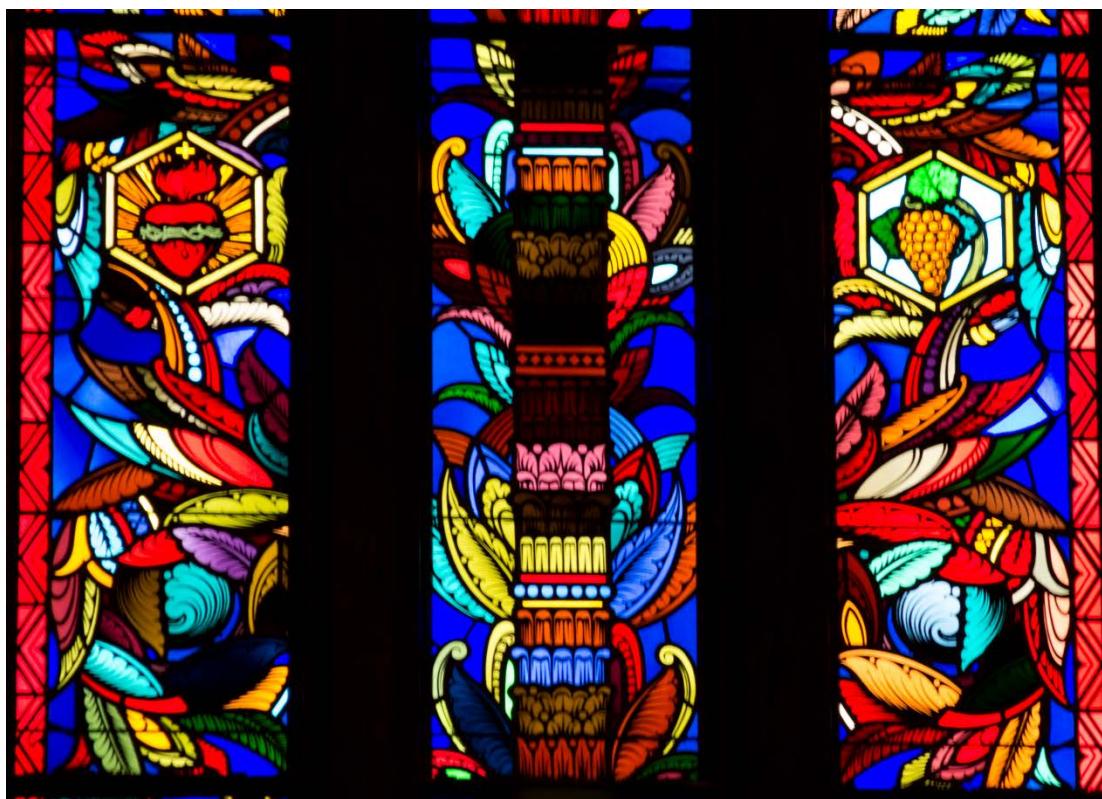


Figure 16 - Southeast Sanctuary window



Close-up view of top two sections of southeast sanctuary window



Close-up view of bottom section of southeast sanctuary window

Southwest sanctuary window

The third window furthest from the crucifix (see Figure 17) symbolizes the fruits of redemption with images of:

- 1) a rose (double mystical white rose without thorns);
- 2) a star (steadfastness and zeal);
- 3) a pierced heart (charity);
- 4) a kingly crown (peace and eternal heavenly union with God);
- 5) a medallion with the letters A and M (representing the greeting Ave Maria);
- 6) and a lily (purity and virginity).

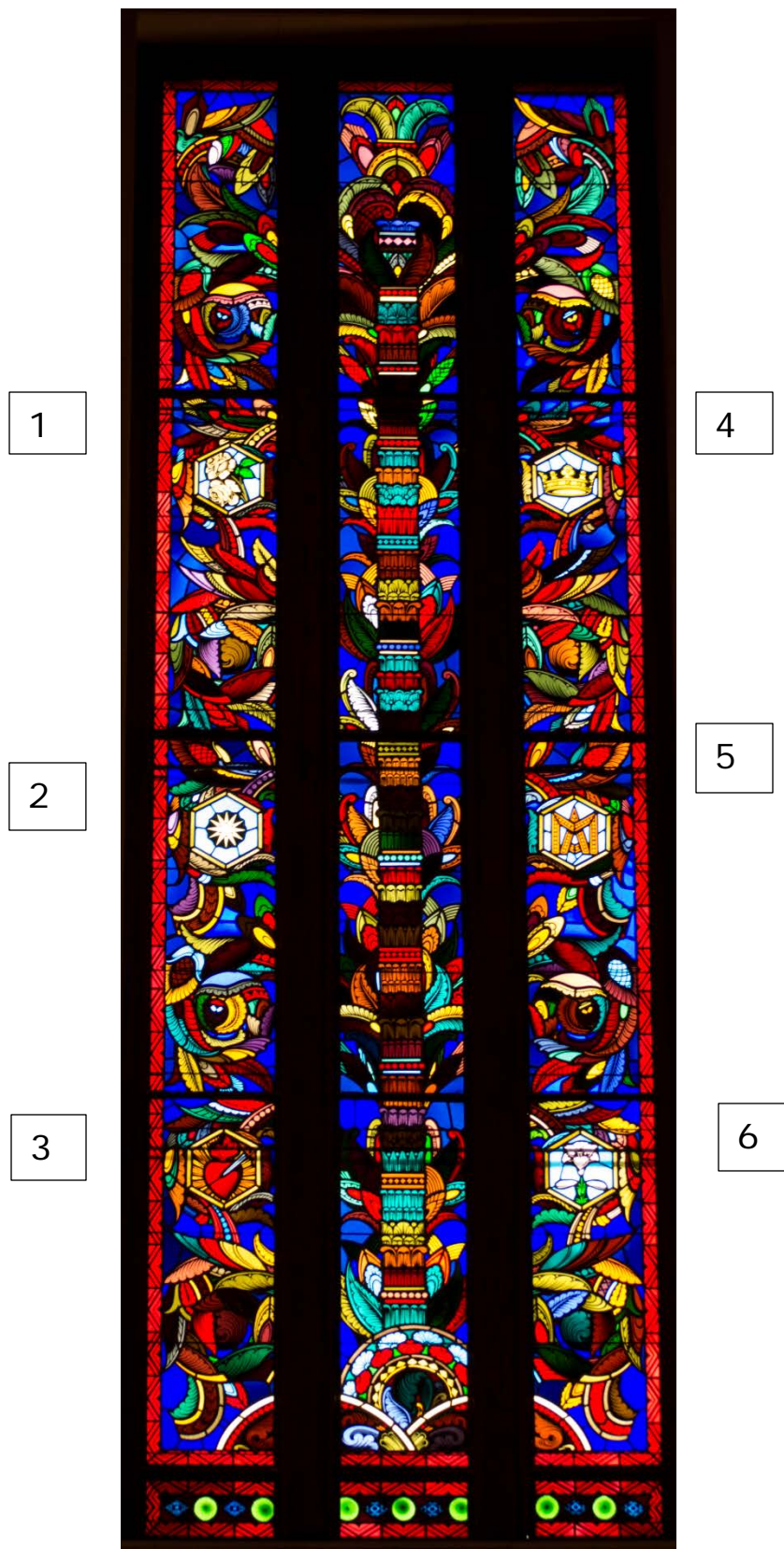
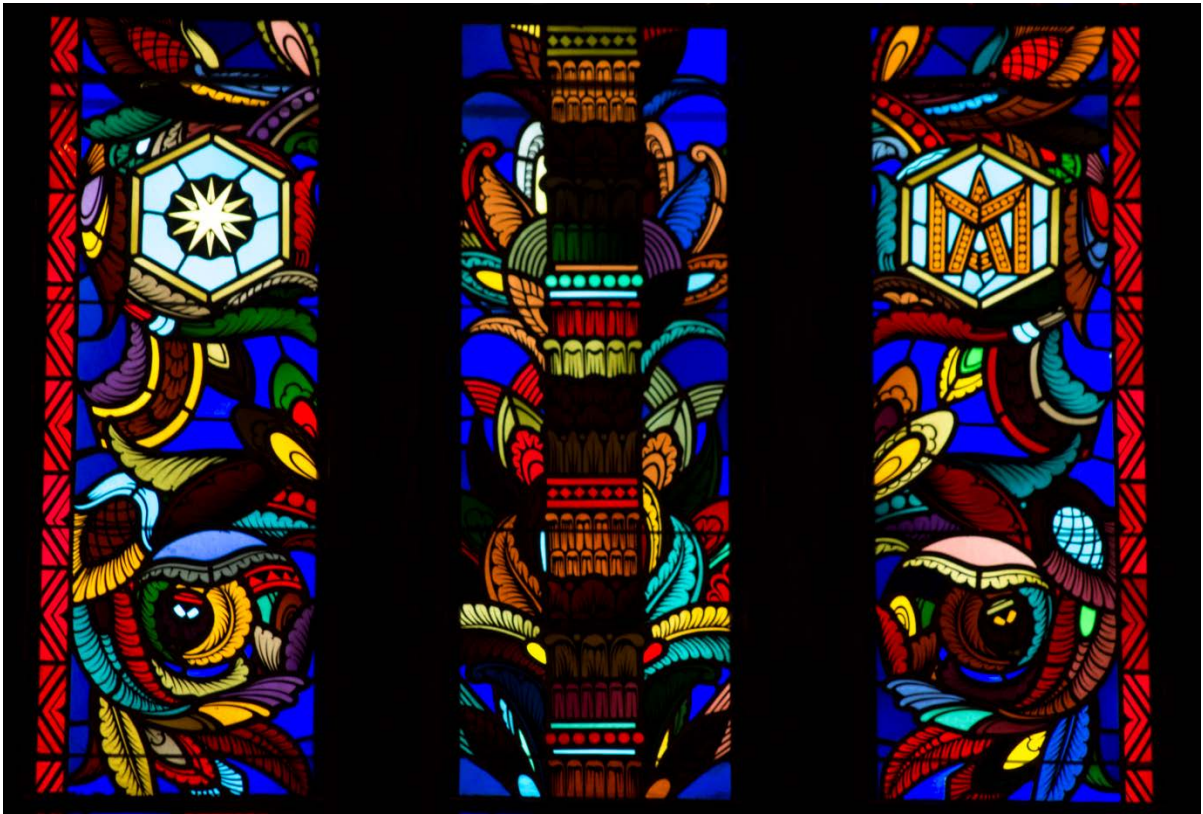


Figure 17 - Southwest Sanctuary window



Close-up view of top two sections of southwest sanctuary window



Close-up view of bottom section of southwest sanctuary window

Northwest sanctuary window

The fourth window closest to the crucifix (see Figure 18) symbolizes the Passion of Christ with images of:

- 1) the spear and sponge;
- 2) three sacred nails;
- 3) the abbreviation INRI for “Jesus of Nazareth, King of the Jews”;
- 4) the hammer and pincers;
- 5) the crown of thorns;
- 6) and the cross and winding sheet.

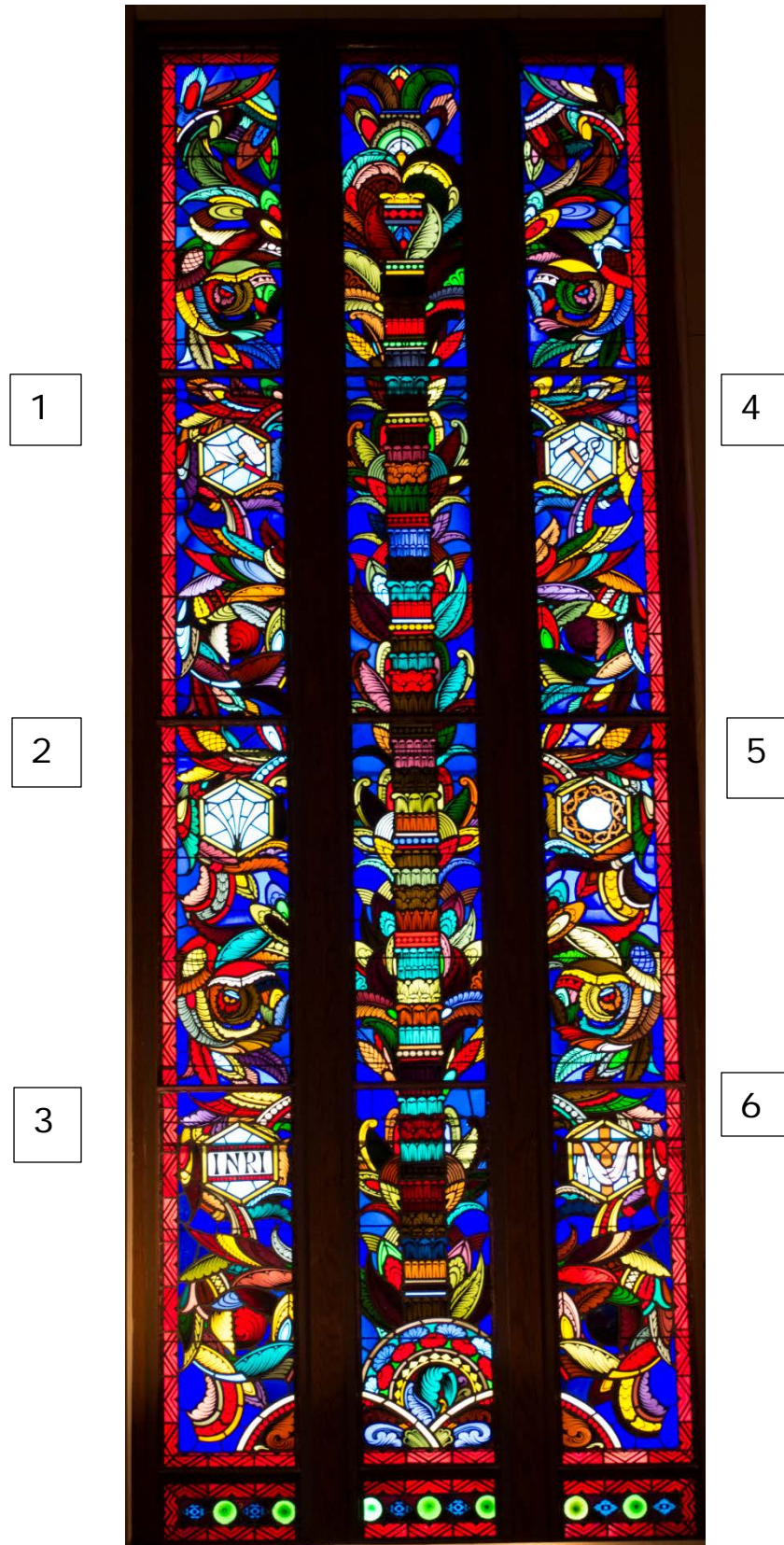
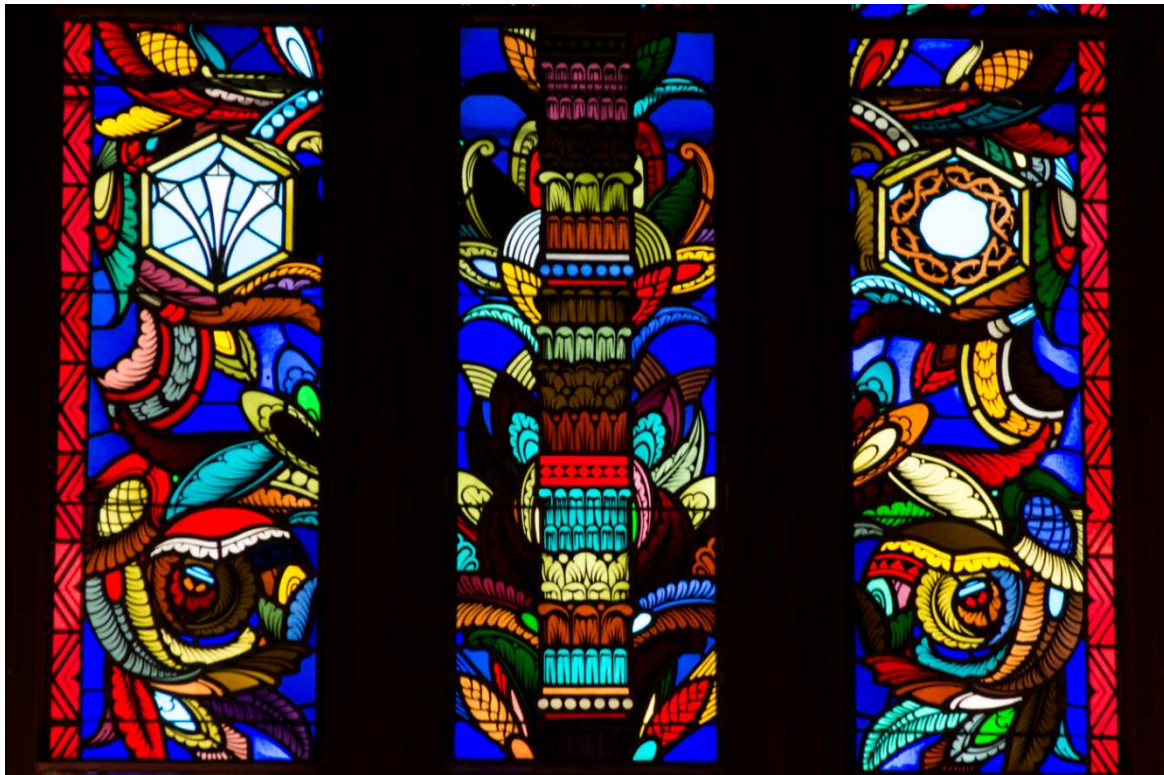
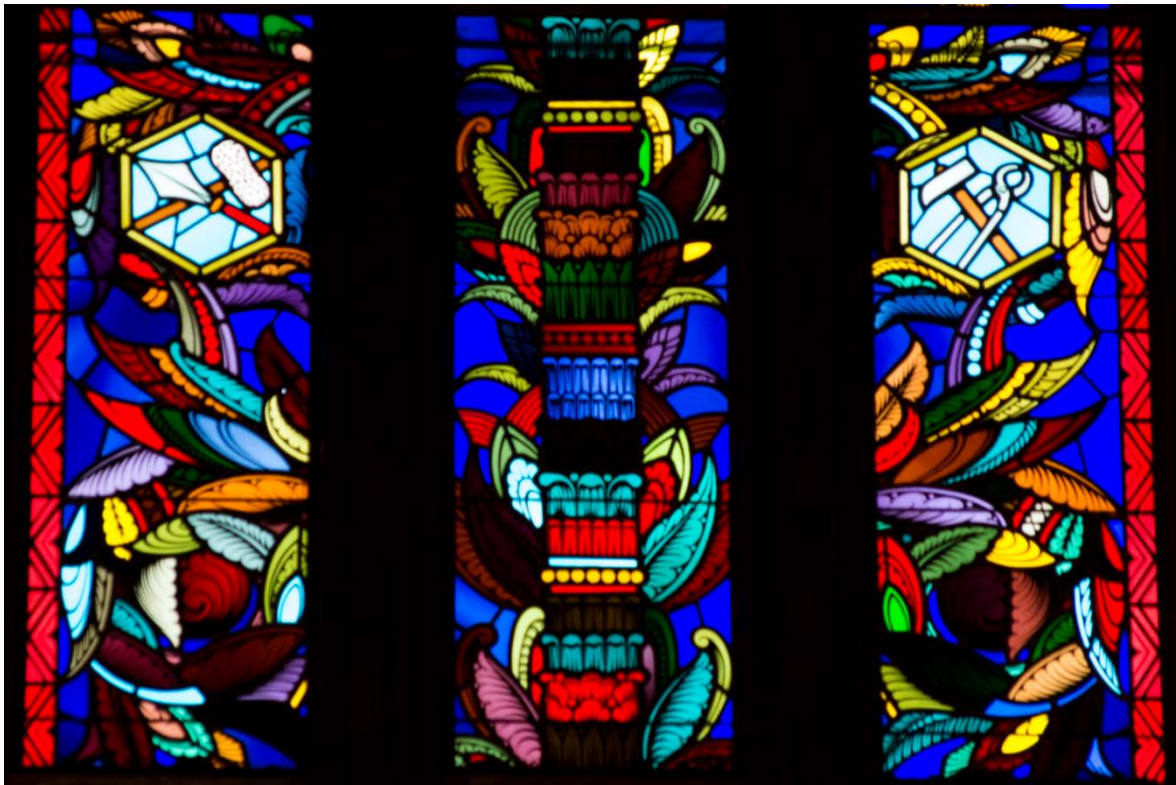
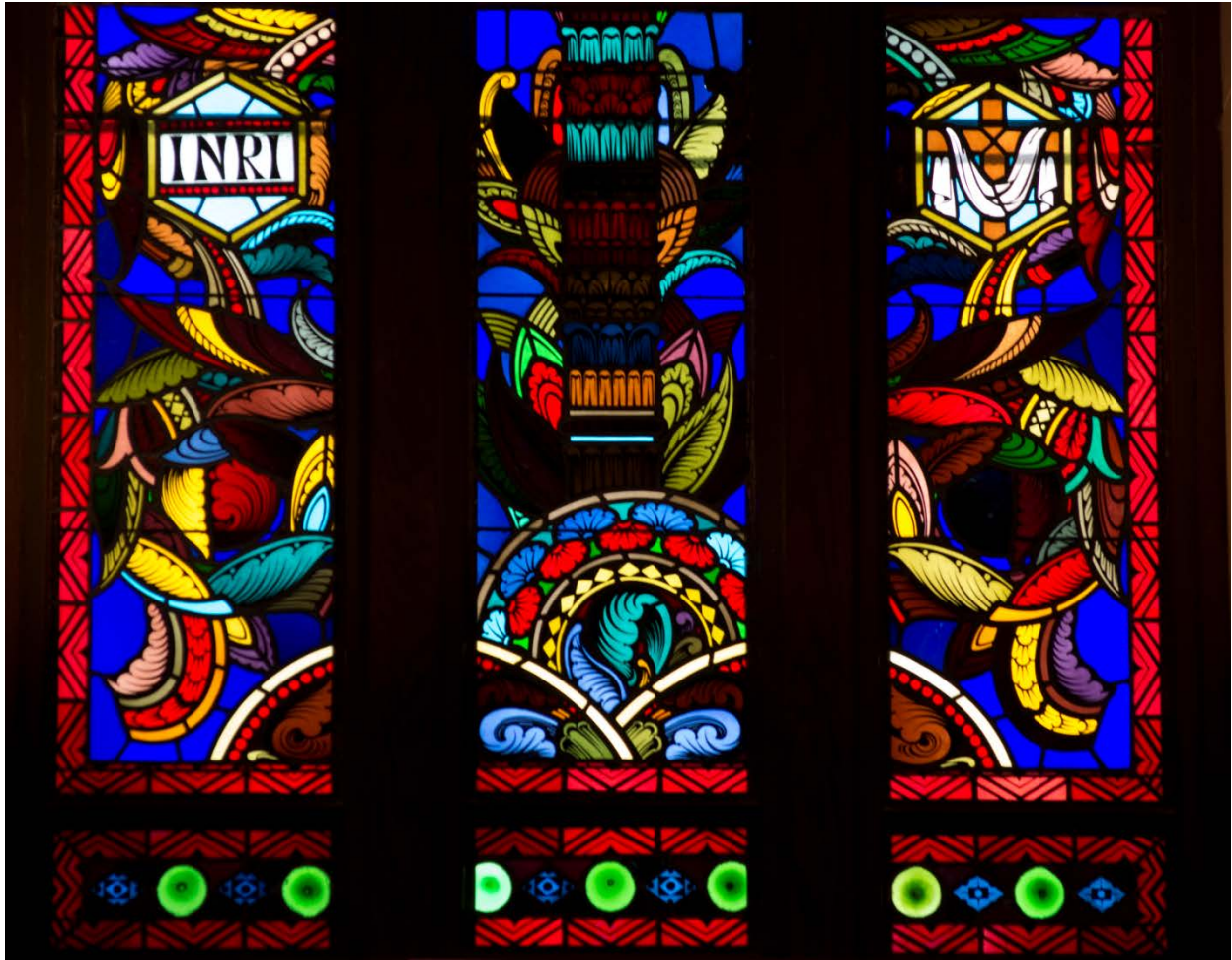


Figure 18 - Northwest Sanctuary window



Close-up view of top two sections of northwest sanctuary window

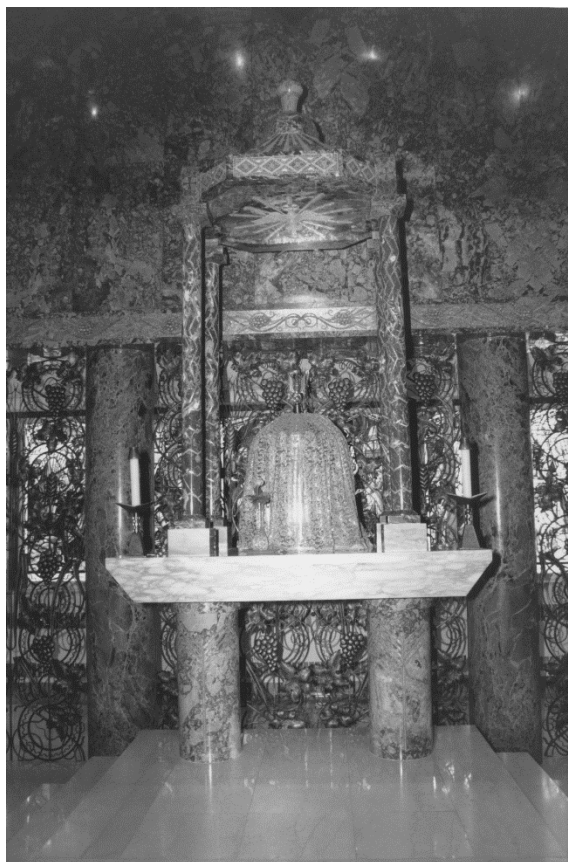


Close-up view of bottom section of northwest sanctuary window

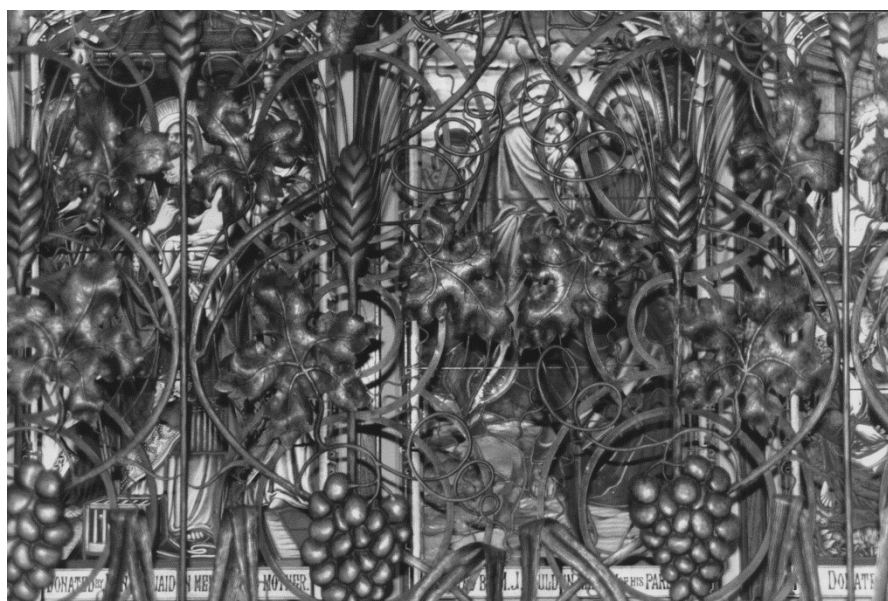
Ambulatory



There is a grille screen at the back of the sanctuary, typical of the wrought iron screens often found in the 18th century. It was designed by the architect, Peter Tillman, and made by hand without casting in Italy. It features the wheat and grapes motif, found throughout the chapel.



Tabernacle and Ambulatory screen (Archives)

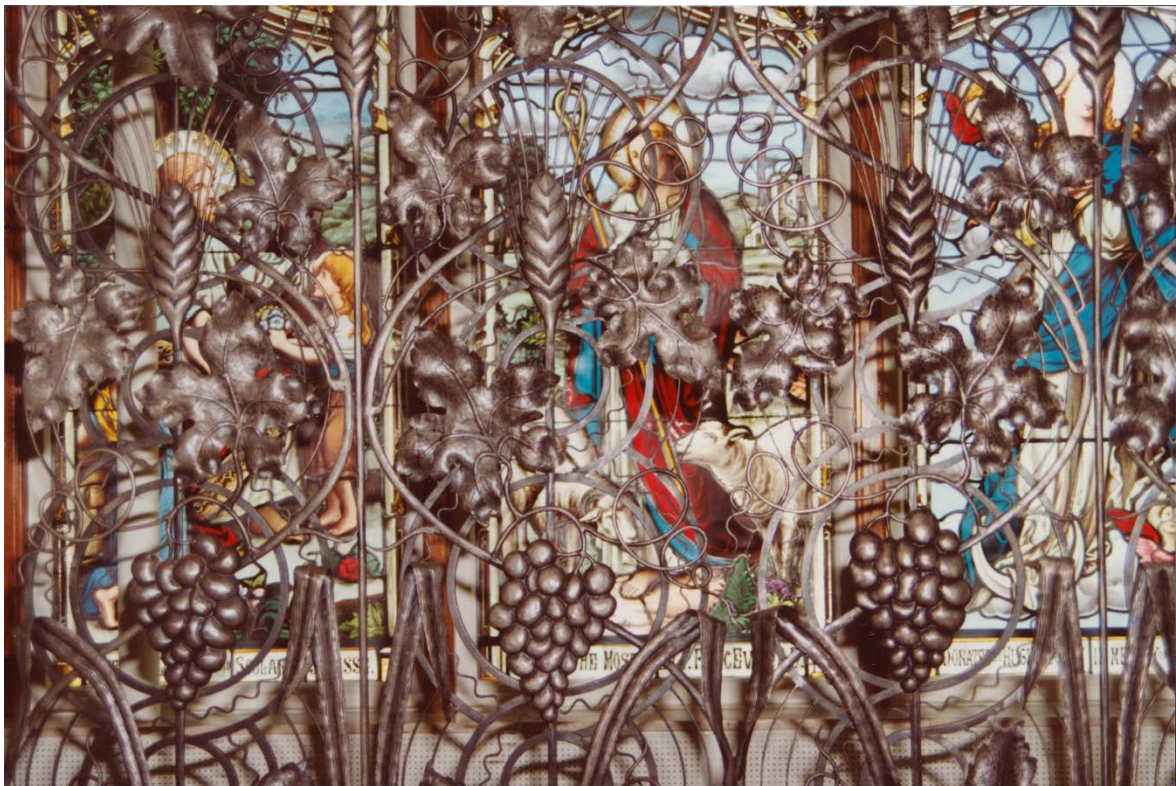


Screen detail (Archives)

Stained Glass Windows in the Ambulatory

There were originally 14 gothic shaped stained glass memorial windows in the ambulatory. These windows were made in Canada by the N.T. Lyon Company of Toronto and installed in St. Anne's chapel in 1908, and later moved to Immaculate Conception chapel in November 1953. (The rest of the windows in St. Anne's chapel were sold before the demolition of the orphanage building in 1976.)

These memorial windows depict scenes from the life of Christ and some saints. Each window has the name of a donor. These windows are now hanging on the second and third floor wings, and outside the chapel, of the Windermere Road Sisters' residence.



Ambulatory screen and windows (Archives)

Windermere Road Residence

We will now describe the stained glass windows that were removed from Immaculate Conception Chapel and installed in the Sisters' new residence at 485 Windermere Road, after its opening in 2007.

Upon entering the building, we see the circular stained glass windows that were originally in the St. Joseph side chapel at Mount St. Joseph Motherhouse. These windows now grace the entrance to the new residence chapel, which is called St. Joseph Chapel. The stained glass windows that were originally behind the screen in the ambulatory at Mount St. Joseph, now are found in various places throughout the residence.

St. Joseph Side Chapel Windows in Sisters' Residence



Figure 19 - St. Joseph chapel window

The chapel windows depict scenes from the life of St. Joseph. They were donated by Mr. Sebastian Gilles and Mr. Joseph Fallon. The window on the far left (see Figure 19) shows an angel bidding Joseph not to fear and to wed Mary. Joseph is wearing purple, and the angel is in blue robes.



Figure 20 - St. Joseph chapel window

The window second from the left (see Figure 20) shows the birth of Jesus with Joseph and Mary lovingly gazing upon him.



Figure 21 St. Joseph chapel window

The window that is third from the left (see Figure 21) depicts an angel telling a distressed Joseph in a dream to flee to Egypt with his family.



Figure 22 - St. Joseph chapel window

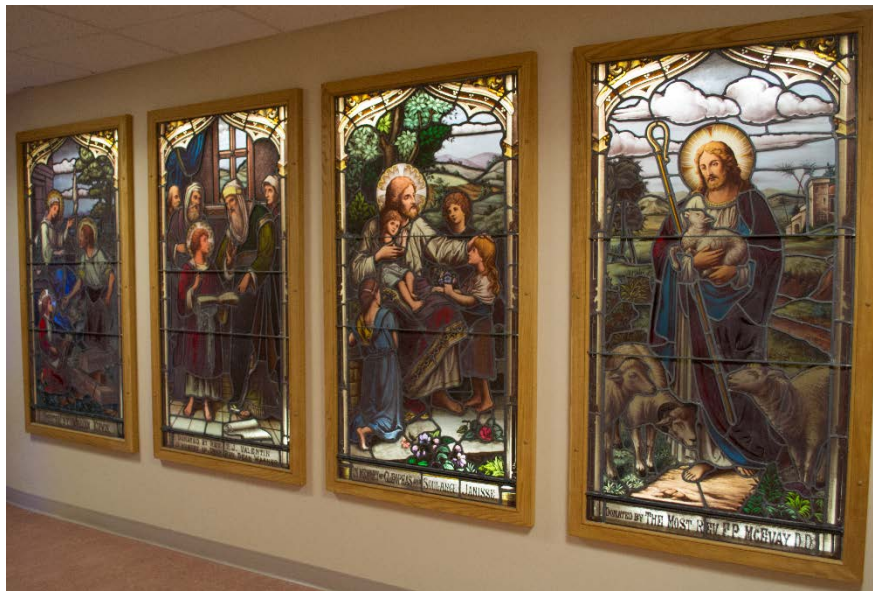
The window that is fourth from the left (see Figure 22) shows the death of Joseph with the adult Jesus and Mary comforting him. The dove overhead represents the Holy Spirit.



View of window installation on chapel doors

Ambulatory Windows in Sisters' Residence

Moving toward the care center, we come to a side chapel called the Chapel of Reservation. Facing the door of this side chapel, we see eight of the stained glass windows that were in the ambulatory of the Immaculate Conception Chapel at the Mount St. Joseph Motherhouse.



Right wall

The windows on the right side wall primarily depict moments in the life of Jesus, while the windows on the left side wall mostly depict the Joyful Mysteries of the Rosary (without the second Joyful Mystery – the Visitation).



Left wall

At the right, closest to the chapel door, is a window with an image of the Holy Family, with Joseph doing carpentry work helped by the child Jesus, and Mary spinning yarn. (See Figure 23.) This window was donated by William Kirwin.



Figure 23 - Holy Family window

On the right, second from the chapel door, is a window depicting Jesus at the temple with a book in his hand, and two Rabbis as well as two onlookers. This is the fifth Joyful Mystery of the Rosary.

(See Figure 24.) The window was donated by Rev. T. J. Valentin in memory of Rev. Dean Wagner.



Figure 24 - Christ teaching in the Temple window

On the right, third from the chapel door, is a window showing Jesus with four children in a field depicting the tender scripture passage, Matthew 19:14, “Let the little children come to me.” (See Figure 25.) This window was donated in memory of Cleophas and Soulange Janisse by Mr. and Mrs. Cleophas Janisse.



Figure 25 - Jesus teaching the little children window

On the right, fourth from the chapel door, is a window depicting Jesus, the Good Shepherd, with four sheep depicting the John 10:14 scripture passage, “I am the Good Shepherd. I know my sheep and they know me.” (See Figure 26.) This window was donated by the Most Rev. F. P. McEvay D.D.



Figure 26 - Good Shepherd window

On the left, fourth from the chapel door, is a window showing the Annunciation, in which the angel Gabriel announces to Mary that she will conceive of the Holy Spirit. The dove represents the Holy Spirit. This is the first Joyful Mystery of the Rosary. (See Figure 27.) The window was donated by Ann McKeon.



Figure 27 - Annunciation window

On the left, third from the chapel door, is a window with the image of the birth of Jesus, showing him in the manger, with Mary, Joseph, two angels, and livestock. This is the third Joyful Mystery of the Rosary. (See Figure 28.) The window was donated by the Very Rev. E. B. Kilroy D. D.



Figure 28 - Nativity window

On the left, second from the chapel door, is a window depicting Jesus at his 40-day presentation in the temple, with Mary, Joseph, a priest, and a caged turtle dove. This is the fourth Joyful Mystery of the Rosary. (See Figure 29.) The window was donated by John McQuaid in memory of his mother.



Figure 29 - Presentation in Temple window

On the left, closest to the chapel door, is a window with an image of the Holy Family fleeing to Egypt, with Mary and Jesus astride a donkey and Joseph walking beside them. This window is not part of the Joyful Mysteries of the Rosary. (See Figure 30.) It was donated by M. J. Gould in memory of his parents.



Figure 30 - Flight into Egypt window

On the second floor of the residence, we see three more windows that previously hung in the ambulatory. Facing west is a window depicting the Blessed Virgin Mary with four angels, representing the Assumption of Mary into heaven after her death – the fourth Glorious Mystery of the Rosary. (See Figure 31.) This window was donated by Hugh Toohey in memory of his parents.



Figure 31 - The Assumption window

Facing north is a window depicting the dying Joseph with Mary and the adult Jesus, and two angels.

(See Figure 32.) This was donated by the Very Rev. Joseph Bayard, V. G.



Figure 32 - Death of St. Joseph window

Facing east is a window portraying St. Teresa of Avila and the child Jesus. St. Teresa is wearing the Carmelite habit. (See Figure 33.) This was donated by Edward Shea in memory of his sisters Mary, Margaret and Catharine.



Figure 33 - St. Teresa of Avila and the child Jesus window

On the third floor of the Windermere Road residence, we find one more window that had been previously hung in the ambulatory. This window shows a kneeling St. Mary Margaret Alacoque of the Visitation Order looking up at Jesus, who has light reflecting from his hands, feet, and heart. (See Figure 34.) This appearance in the late 17th century began the devotion to the Sacred Heart of Jesus. The Motherhouse on Dundas Street in London, where the Sisters of St. Joseph resided prior to their move to Mount St. Joseph and then to Windermere Road, was called Sacred Heart Convent. It was the original home of the Sisters of the Sacred Heart. In the early 20th century, these Sisters were known as the Madames of the Sacred Heart. This window was donated by Patrick and Mary Mugan and family.



Figure 34 - St. Mary Margaret Alacoque window

There are two windows not currently on display at the residence which were also in the ambulatory. One window has an image of St. Anne and the Blessed Virgin Mary as a young girl. (See Figure 35.) This was donated in memory to the Very Rev. Mgr. Buyere V.G. [sic] (This is a misspelling of Bruyere.) Monsignor Bruyere had welcomed the Sisters to London in 1868.



Figure 35 - St. Anne and Mary window

The other window depicts St. Anthony of Padua with the child Jesus. (See Figure 36.) This was donated in memory of Ralph and Emmet Giroux by Mrs. Giroux.



Figure 36 - St. Anthony window

Appendix I

A note on stained glass

The stained glass windows that were originally in the ambulatory were made at the turn of the 20th century. They are the epitome of the classic English style, with an intricate design, shading and much artwork. The stained glass windows in the nave, as well as in the side chapels, were made in the middle of the 20th century, and utilize the same processes and materials as those that were in the ambulatory, but have a markedly different style.

Stained glass windows owe their origin to architectural design incorporating large arched openings that needed filling. Long ago, all glass was hand-blown. In order to fit this glass into these arched openings, the glass pieces needed to be fit together using lead. These leaded panels were then inserted in steel or wrought iron frames. Very old windows used clear glass with the color added in with silver stain before firing. This produced an amber hue. Later, the glass making process evolved so that chemicals were added to produce colored glass, such as chromium for green, cobalt for blue, or gold for red.

The stained glass windows in the chapel were made using colored glass. Black or brown paint was used for detail and shading, for example to accentuate folds in clothing.

Appendix II

A note on the Casavant Opus 1373 organ

Great (enclosed)

1. Diapason	8
2. Melodia	8
3. Salicional	8
4. Lieblich Flute	4
5. Clarinet	8
Tremulant	
Sub, Super	

Swell (enclosed)

6. Viola	8
7. Gedeckt	8
8. Dulciana	8
9. Unda Maris	8
10. Gemshorn	4
11. Flauto Traverso	4
12. Piccolo	2
13. Oboe	8
Tremulant	
Sub, Super	

Pedal (enclosed)

14. Bourdon	16
15. Lieblich Gedeckt	16
16. Flute	8

Interdivisional Couplers

Great to Pedal 8

Swell to Pedal 8/4

Swell to Great 16, 8, 4

Combination Pistons (hold set)

Great 1, 2, 3 Swell

1, 2, 3

Reversible Pistons

Swell to Great

Great to Pedal

General Release

In 1930, a 2 manual Casavant, 16 stops, 864 pipes, was custom built for Sacred Heart Convent.

In 1954, it was rebuilt by Casavant with a new console and moved to Immaculate Conception Chapel.

Credits

All photographs by Susan Forsythe unless otherwise indicated.

Research by Mary Kosta.

We are indebted to Sr. Loretta Manzara for her thorough review of this booklet.

Thanks also to: Roger Chapman of Sunrise Stained Glass for his knowledgeable assistance, and to Dodington and Dodington, Pipe Organ Services Inc. for providing the organ specifications.

Finally, thanks to Jared Craig and Capital Colour for their painstaking work on making sure the stained glass window images were reproduced as accurately as possible.

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